Ann Arbor Observer

ART FAIR GUIDE 1981

COVER: "Ever Since Day One": pastel collage by Charles Wickler

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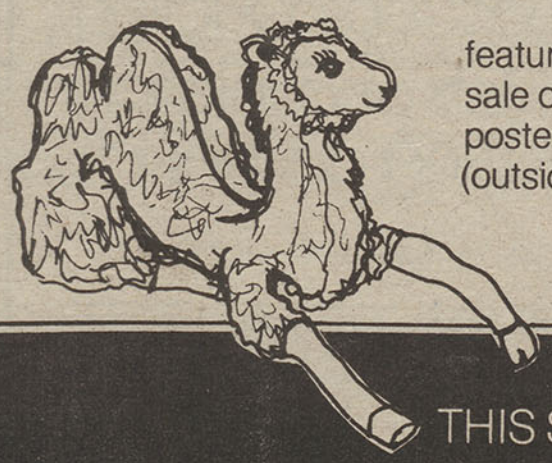

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Ann Arbor Observer

ART FAIR GUIDE 1981

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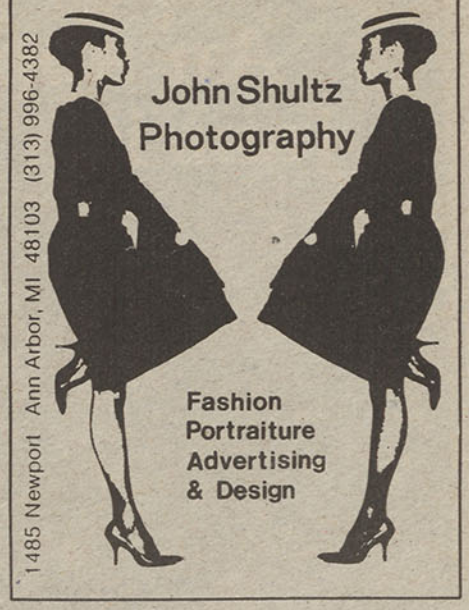

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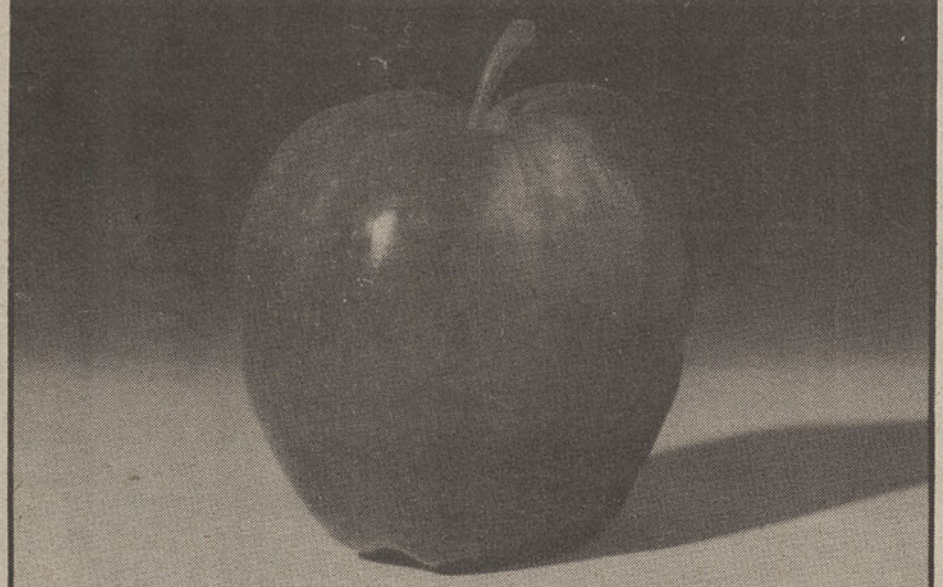

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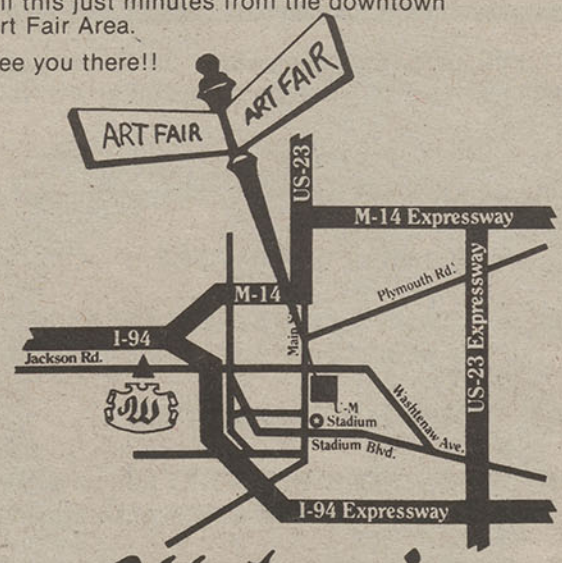

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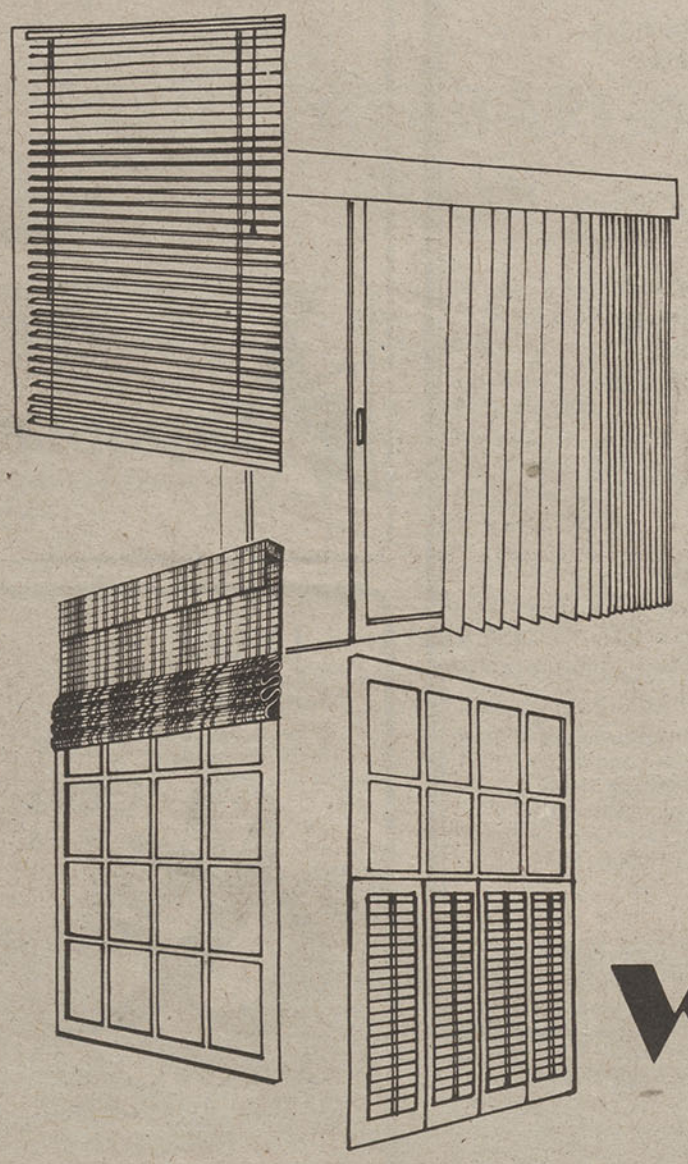

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ENJOYING THE FAIR

without fatigue, heat stroke, or sore feet

A visit to the Ann Arbor art fairs can be more of a challenge than some people expect. Not only is July Ann Arbor's hottest month of the year, but highs for the art fair dates average 83.6°—the highest average temperatures of the year. Record highs for those dates range from 99° to 105°.

For suggestions on negotiating the fair as comfortably as possible, we contacted several art fair veterans and came up with these ideas.

Choose what part of the fair and what events you want most to see.

You can't hope to see the entire fair in an afternoon or evening. There are 916 exhibiting artists and craftspeople, along with myriad sale tables, impromptu performances, and scheduled entertainers competing for your attention. It takes about six hours to give the combined fairs even a cursory look, but unless you're selective or marvelously durable, the whole thing can become a blur. Artists point out that it's difficult to switch gears quickly, from one artist or one medium to another. You might get more out of the fairs if you decide to pay closer attention to only a few media.

Entertainment provides a change of pace—you can sit and listen to music, or enjoy a play or free film. *The Observer* schedule of art fair events (p. 69) compiles nearly all scheduled entertainment at fair-time into a single calendar for ready reference.

Time your visits to suit your needs.

Mornings, cool and less crowded, are by far the best time to see the art. Parking is easier then too. For artists, Wednesday morning is intense with excitement. Serious buyers come then for first pick of their favorite artists' work. At the same time bargain-hunters descend upon the merchants' sale tables. (Bargain Days merchandise that doesn't sell on Wednesdays is often marked down even more on succeeding days.) Thursday morning is the most unhurried time of all.

If, on the other hand, you love crowds and people-watching, evenings are best. The throngs in some places are so dense, it takes real persistence to get close to the art. Out-of-town visitors make Friday night and Saturday the busiest times of the fair. (Remember, there's no fair on Saturday evening.)

Avoid using your car in the central city.

The Ann Arbor Transportation Authority operates a *park-and-ride shuttle* (50-cent fare, exact change required) from the vast parking lot at Pioneer High, Main and Stadium (kitty-corner from Michigan Stadium). Pioneer also lies on the regular South Main Route #7. From 6:45 a.m. to 6:15 p.m. Wednesday through Friday either the shuttle or #7 runs between S. Fourth Ave. at William and Pioneer every 15 minutes on the quarter-hour. Evenings the shuttle leaves Pioneer on the hour and half-hour; it departs from Fourth Ave. and William every half-hour on the quarter-hour. Saturday service is between 9:45 a.m. and 6:15 p.m. The bus leaves Pioneer on the hour and half-hour and departs from Fourth and William every half hour and quarter hour.

Regular AATA buses also provide half-hour *weekday service from Ann Arbor shopping centers* to the AATA downtown transfer point at South Fourth Ave. near William. Call 996-0400 for schedule information. Fare is 50 cents; exact change required.

Bicyclists can use the art fair bike corral on State near Washington, just next to Olga's. Volunteers from the Ann Arbor Bicycle Coordinating Committee require a 25-cent donation. Bring your own lock.

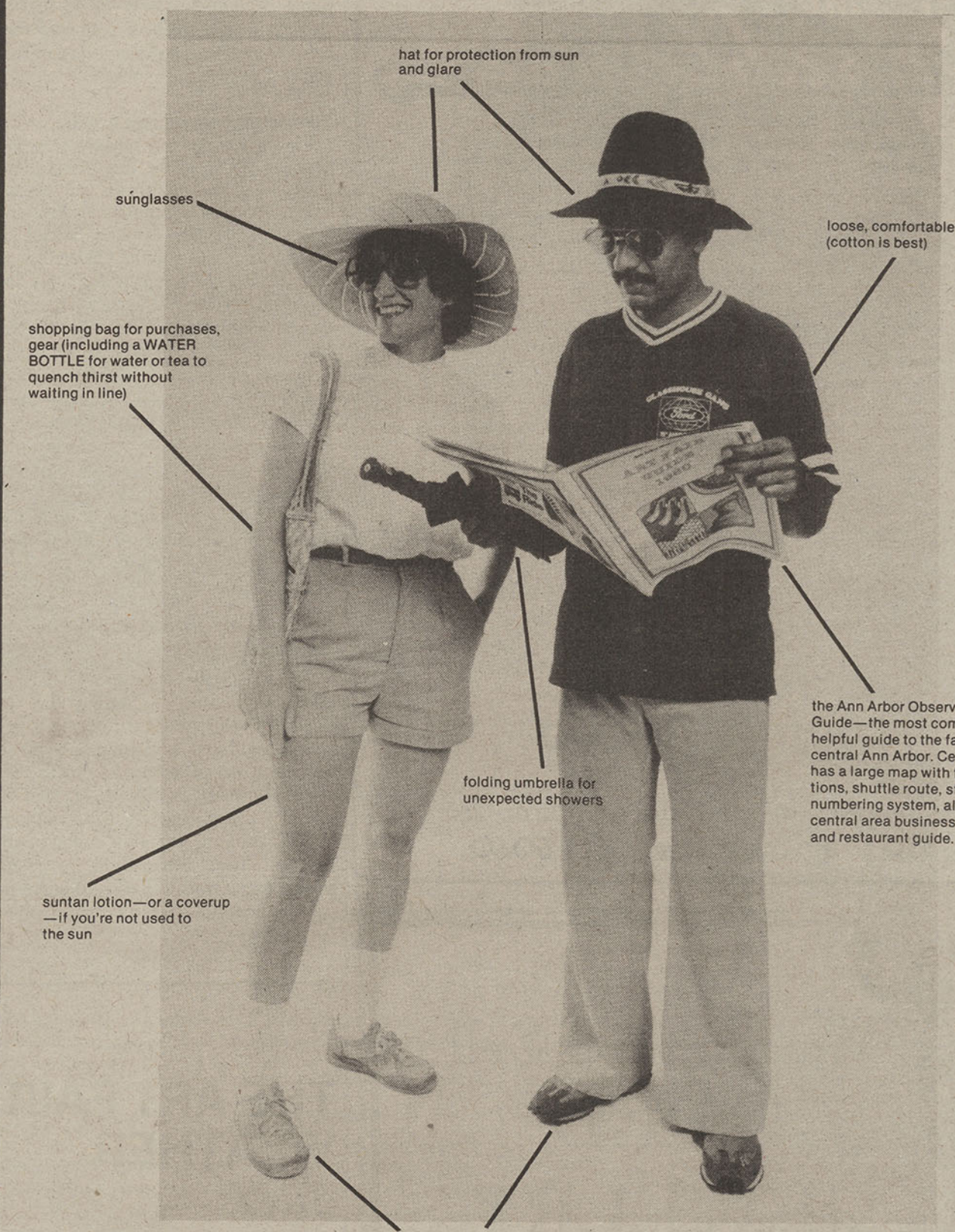
If you do venture to the fair in a car, leave it in one place. Check the *Observer Art Fair Guide* centerfold map for convenient parking lot and structure locations. All parking lots cost 25 cents an hour; quarters are usually required, so take an ample supply of quarters. The structures at Fourth and William and at Forest near South University are a good deal for long-term parkers. They offer $2 parking for an entire 24-hour period. They also give *special consideration for handicapped people.* Ample spaces are reserved for *handicapped people* when other spaces are filled. Ask the attendant.

DO NOT DARE TO PARK ILLEGALLY. Ann Arbor parking enforcers are out en masse, and offending vehicles are promptly tagged and towed, at a cost of $30 and much trouble to their drivers.

Use the AATA shuttle to get around to all the fairs.

The special art fair shuttle provides half-hour service connecting the perimeters of the three art fairs. See the centerfold map, pp. 40 and 41, for the exact route, stops, and timetable. Fare is 50 cents; exact change required.

Remember, it's 1¼ miles of almost wall-to-wall people from South University and Washtenaw, where the Street


hat for protection from sun and glare
sunglasses
loose, comfortable clothing (cotton is best)
shopping bag for purchases, gear (including a WATER BOTTLE for water or tea to quench thirst without waiting in line)
folding umbrella for unexpected showers
the Ann Arbor Observer Art Fair Guide—the most complete and helpful guide to the fairs and central Ann Arbor. Centerfold has a large map with fair locations, shuttle route, street numbering system, also a central area business directory and restaurant guide.
suntan lotion—or a coverup—if you're not used to the sun
sneakers, running shoes, or oxfords—much better than sandals for supporting tired feet.

PETER YATES

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Art Fair starts, to the farthest part of the Summer Arts Festival at Huron and Main. A 20-minute walk during normal circumstances can take you an hour during the fair. A 50-cent bus ride can save you and your feet a lot of grief.

Have a restroom strategy in mind.

Lack of public toilet facilities is a most vexing problem at the fair. Restaurants have them for customers, of course. There are a few portajohns on East and South Universities (by the School of Education), on North University at State, and on William near Main (by Detroit Edison). Institutional buildings offer more comfortable facilities: the Michigan Union and the Michigan League (the League is a wonderfully convenient place to get away from the fair), and also the Undergraduate Library and Mason Hall (both on the Diag), the Maynard Street Parking Structure, the Federal Building (Liberty at Fifth Avenue), and the AATA information shelter on Fourth Avenue between Liberty and William (closed Saturday).

Eat regularly, drink fluids, and rest to avoid heat exhaustion.

When it's hot (88° or above) and humid—as it often is during the art fair—the old, the infirm, the very young, and the unwise are susceptible to two heat-related ailments, warns Dr. Jerry Glowniak of the U-M medical school's department of endocrinology and metabolism. The most common ailment is heat exhaustion, or "sun stroke," as laymen call it—although the sufferer does not have to be in the sun to succumb to it.

"The causes of *heat exhaustion* aren't clear, says Dr. Glowniak, "but the symptoms include headache, weariness, dizziness, confused speech, and, frequently, loss of consciousness." The skin will be cool and clammy, he adds. Blood pressure may be low, and internal body temperature will be normal or below normal. Fortunately, most victims of heat exhaustion recover quickly once they are placed in the shade and allowed to rest for awhile. Cold compresses and cook drinks also are advisable.

Heat stroke is a far more serious but also more rare ailment. It usually follows heavy exertion in a long hot spell and involves a breakdown in the body's heat-control mechanism. Symptoms include cessation of sweating, loss of consciousness, and skin so hot and dry that "it feels like a radiator," Dr. Glowniak notes.

Immediate medical attention is required for heat-stroke victims, who often die if they are not quickly placed in tubs of ice and treated by professionals, but application of ice packs and cold compresses may help while the victim awaits an ambulance.

To reduce the likelihood of either condition, Dr. Glowniak advises, use common sense: drink plenty of fluids, eat at regular intervals, rest when tired or weak, wear loose-fitting clothing, and wear a comfortable hat that shields your face from the sun. (It's best to take the hat off in the shade.)

Overweight persons, infants, diabetics, heart patients, and those on medications that reduce body fluids (antidiarrheal and diuretic drugs) require special alertness to heat problems, Dr. Glowniak recommends.

THE ART FAIR WEATHER JINX

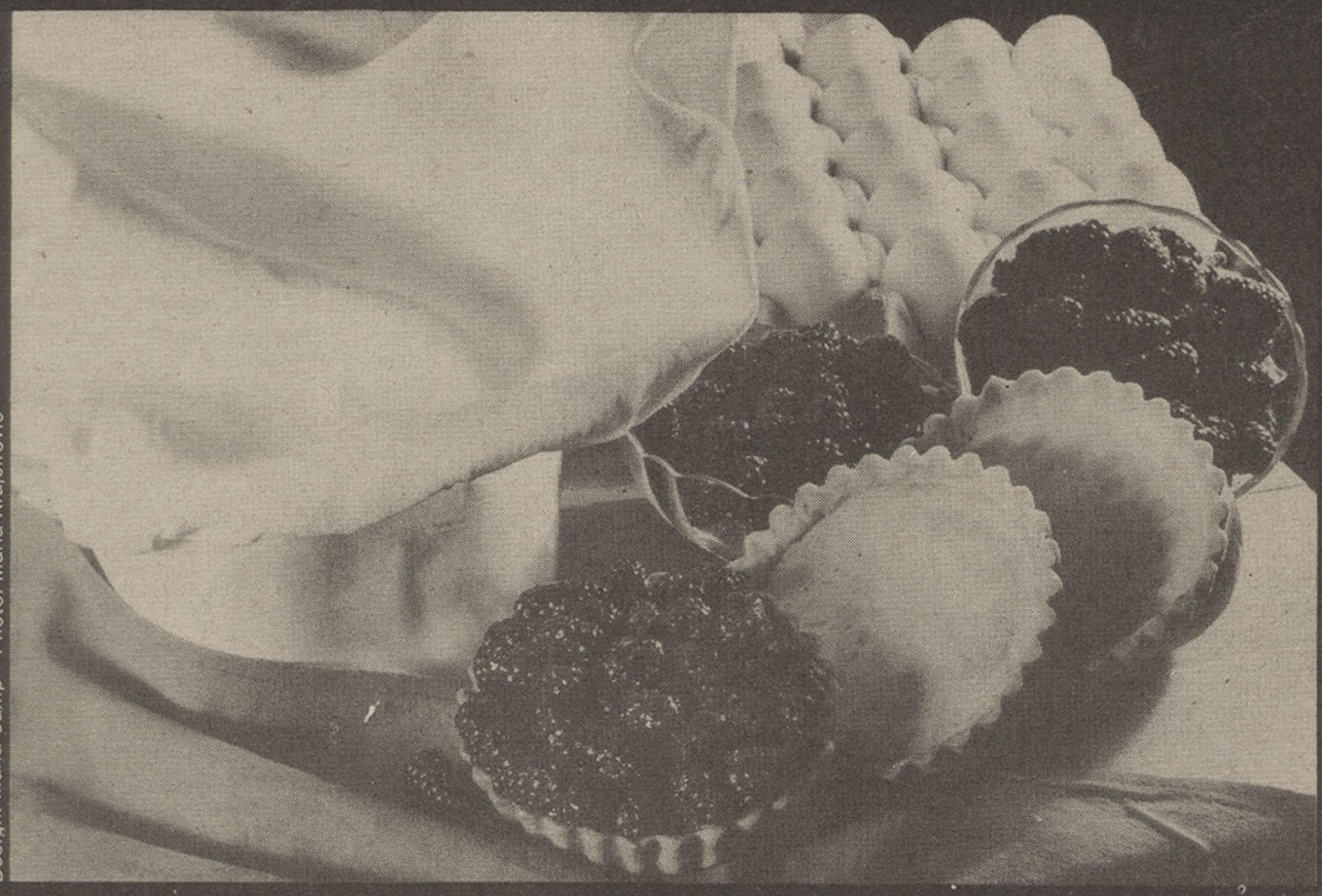
Art fair organizers made a surprising discovery about the weather in the process of shifting the fair dates from the third week of July to the fourth in 1979. (The Chamber of Commerce had requested the shift a year ahead to free up area hotel space for the 1980 Republican convention in Detroit.) In the decision-making process, someone checked up on usual weather patterns for the third week in July and discovered that Ann Arbor's weather history for that week almost always reflects unusually severe storms or extreme heat.

So fair organizers decided to make permanent the change to the fourth week. It's fortunate that they did. Last year, at 8:30 Wednesday morning of the third week in July—just when exhibitors would have been setting up for their big first day—Ann Arbor was hit by the most violent and destructive summer storm in memory. Trees and power lines were knocked down, and streets were flooded all over the city. Had the fair been held at its usual time, the damage to exhibitors and exhibits would have been catastrophic. Instead, a week later, the fair enjoyed its third successive year of pleasant summer weather.

Average highs for the art fair dates vary from 83.3 to 83.5° F; average lows are 61.6°F.

PETER YATES

When last year's fair was over, this artist decided to ask for contributions from fellow exhibitors to help her return to Maine. Her car had fallen victim to a large tree limb during July's destructive storm.



Design: Marla Camp Photo: Maria Kraicirovic

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The perfect finish to a delightful summer meal . . .
classic fruit tarts from The Earle's tempting dessert menu.

. . . just a few selections from The Earle's July 9-29 menu—

le paste

linguine col pesto alla genovese: **linguine**, with the perfect summer accompaniment . . . purée of fresh basil, parsley, olive oil, garlic, **grana parmesan** and **pecorino romano cheeses**, and blanched walnuts. 7.00

linguine con tre formaggi: **linguine** sauced with the harmonious combination of three Italian cheeses . . . **gorgonzola**, **ricotta**, and **grana parmesan** . . . with cream and butter 7.00

linguine freddi alla primavera: **chilled linguine** tossed with **artichoke hearts**, red and green peppers, onions, peas, mushrooms, spinach, zucchini in a parmesan-accented mayonnaise. 6.75

les entrées

crustacés et suprême de volaille froid: **cold poached shellfish** and strips of cold poached **chicken breast** served with **sauce remoulade** (mayonnaise with mustard, gherkins, capers, parsley, chervil), watercress mayonnaise, walnuts, apricots and cucumbers. 9.75

bouillabaisse à la mode de marseilles: a summer evening amid the coastal aromas of Marseille . . . **red snapper**, **ocean perch**, shucked **clams** and **mussels** in a light, aromatic broth of clam juice, olive oil, garlic, leeks, fennel, tomato, saffron, and a hint of pernod . . . with homemade **rouille** and **aioli**. 9.75

coulibiac de saumon à l'aneth: **fresh salmon filet** baked to order in **puff dough** lined with spinach—**dill mousse** . . . served with a lemon-dill fish velouté . . . garnished with crumbled hard-boiled egg. 13.50

jarrets d'agneau aux légumes à l'ancienne: **lamb shank meat** (taken off the bone), braised in **white wine** with lamb stock, garden mint, and shallots . . . served on a large croustade with an opulent garnish of **fresh vegetables**—zucchini, radishes, spinach, peas, mushrooms, green beans, carrots, and turnips. 8.75

scaloppine di vitello à la bell 'estate: **veal scallops** sautéed in olive oil with roasted sweet red and green pepper slices, fresh basil, **parmesan cheese**, and young garden tomatoes . . . deglazed with young **verdicchio** . . . with **orzo**. 12.75

tournedos de boeuf murat: **beef tenderloin** slices sautéed in **tarragon butter,** flamed with brandy, and pan-garnished with **artichoke hearts**, slivered olives, diced potatoes and tomatoes, and mushrooms. 12.75

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Friday, 11-9
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About the Fairs...

PETER YATES

The Ann Arbor Art Fair is in reality three separate fairs: the 22-year-old Ann Arbor Street Art Fair, the 14-year-old State Street Art Fair, and the 11-year-old Summer Arts Festival. Each fair has its own character and traditions (see the articles on each fair elsewhere in this issue), but they also add up to create an intense, evanescent four-day environment with a life all its own. It's a vast outdoor gallery, a circus with a thousand rings . . . a chance to perform or promote a cause . . . a celebration, like a medieval fair, bursting with creative and commercial vitality.

Since the early 1960s, art fairs have developed into a business that provides a living for thousands of artists and craftspeople and supplementary income for many more. The Ann Arbor fairs, especially the Street Art Fair, are regarded as good money-earners. Still, it's easy to overestimate an exhibitor's rate of return. A few artists can do as much as $10,000 worth of business during the fair, but it may have taken several months to produce that work, not to mention the cost of materials, work space, and traveling expenses. Most artists make much less than this. Most exhibitors earn between a couple hundred and a couple thousand dollars. For many the chief economic value of the fair is the contacts they make with potential clients and patrons. And for many others the fair is important more as a public outing for their work than as a chance to make money.

Fair organizers and many artists were apprehensive that the sluggish regional economy would hurt sales at last year's art fair. As it turned out, total sales did not increase as much as usual (although a Street Art Fair organizer says their sales increase nearly kept pace with inflation), but they did not slide downward, either. Part of the reason for this is that the Ann Arbor fairs enjoy a core of relatively prosperous and devoted followers.

The character of works shown at art fairs differs by media. The harsh outdoor light overwhelms subtleties in the textures and colors of paintings, for instance. Painters who sell at fair markets also tend to become cautious and stick to realistic subjects. On the other hand, prints seen at fairs are becoming more exciting and more plentiful each year as the public catches on to this affordable medium. Photography and blown glass are two other media infrequently exhibited at early fairs but now richly represented. Jewelry has increased both in quantity and quality, and the craft of weaving has expanded into the complex of crafts known as fibers. Media are frequently mixed now, to produce, for instance, combinations of pottery and fiberwork or pieces of cut or torn paper incorporated into clothing. Innovation isn't all that's new at fairs, however. Many new items to be exhibited are produced by nearly obsolete crafts that have been revived, such as blacksmithing, broommaking, and engraving.

The overall level and consistency of work exhibited at the fairs has improved steadily over the years, most old hands agree. In another sense, however, the fairs have clearly become more commercial. Artists have become cannier about what the public will buy, and many have adjusted their production to fit the market, sometimes at a cost in creativity, and sometimes not. Feedback from the public can stimulate an artist's creativity as well as corrupt it.

Exhibitors at the fairs represent a real mix of professionals and amateurs, beginners and masters of their crafts. Fair organizers think there are more artists at recent fairs who earn their living with their work. Exhibitors' and applicants' resumes are typically longer than in the past. The boom in art and art fairs that began in the late Fifties may be leveling off in terms of public support, at least for the duration of the current soft economy, but the number of people trying to make their livings as artists and craftspeople is still increasing. When craftspeople are attempting to earn their livelihoods through their art, they can't afford to throw themselves completely into experiments, nor are they as likely to survive by producing mediocre objects. The growing professionalism of crafts is responsible both for the leveling-off of innovation and the increase in overall quality of works shown at fairs.

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THE ANN ARBOR STREET ART FAIR

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Place: South University between Washtenaw and East University, with one section extending north on East University.

Time: 9 a.m. to 9 p.m. Wednesday through Friday, 9 a.m. to 5 p.m. Saturday.

Size: About 250 artists, up about 10 from last year, when there were a number of last-minute cancellations by artists attending Chicago's Gold Coast Fair, a major fair traditionally held in August but moved to late July last year. Also exhibiting: unjuried group showings by the Senior Citizens Guild and the Ann Arbor Potters' Guild.

Organizers: The Ann Arbor Street Art Fair, Inc., a non-profit voluntary organization now in its 22nd year. It is composed of artists and craftspeople, South University merchants, civic leaders, and others. The fair is funded by exhibitors' registration fees ($50 this year), 3% of all sales, and a small contribution from the South University merchants. This year the Ann Arbor Street Art Fair, Inc., is headed by Rick Butz, manager of Ann Arbor Bank's South University branch. Enamelist RoseAnna Worth is vice-president. Weaver Jill Damon chairs the acceptance committee.

For information about next year's fair: write Ann Arbor Street Art Fair, Box 1352, Ann Arbor 48106. To apply for the fair, write between September 1 and February 1.

History: Started in 1960, near the beginning of the nation-wide art fair boom, when South University merchants planned an outdoor art show in conjunction with Summer Bargain Days. The fair was timed to complement a summer arts conference for teachers held at the University of Michigan. The first fair was simple, with 99 artists displaying their works on ropes strung between parking meters. One merchant donated paper Japanese fish kites, which have become the fair's symbol. By 1963 the fair had grown so much that a decision was made to limit the number of exhibitors to around 300. In the late 1970's, organizers began to reduce gradually the number of exhibitors, and the size has leveled off at about 250.

BRUNDVAND ASSOCIATES

Though initiated by merchants to enliven their summer sales, the Street Art Fair has always had a strong idealistic aspect to it. Many long-time volunteers have been educators and craftspeople interested in developing public awareness of art. They see the fair as a way to expose contemporary art to people not likely to go to galleries. They acknowledge that newcomers to art appreciation will naturally enjoy less sophisticated kinds of art, but they say, that's fine—it takes exposure to good accessible art to develop taste.

To make the art fair a learning experience, the Street Art Fair has always required artists to be present in their booths most of the time to answer questions. Demonstrations by 26 artists in nearly as many media give fair-goers an idea of how they go about their work. Among this year's new demonstrators are a blacksmith, a maker of New Orleans-style leather masks, and a practitioner of the nearly lost art of engraving.

Artist selection procedure: Some prestigious fairs which offer prize money request all exhibitors except prize-winners to reapply each year. The Street Art Fair does not. Only exhibitors whose work raises questions among the on-the-street jurors are asked to reapply. Many familiar artists return regularly year after year.

An acceptance committee screens slides of new applicants for openings. (This year there were about 650 applicants for 35 spaces.) Usually two jurors for each medium look at five slides per applicant. This year, for the first time, jurors were able to examine all five slides simultaneously, a time-saving innovation that made it easier for the jurors to get a good feel for the entire scope of each applicant's work. Artists can apply to exhibit in up to three media. Jurors are all working artists, often from the art faculties of colleges in the region; a few have shown in the fair. A system of rotating members who serve two-year terms encourages new faces and fresh outlooks among the jurors.

A member of this year's selection committee reports that while there are fewer exciting new painters and photographers, fibers are stronger than usual this year. Two of this year's more interesting newcomers are a maker of musical instruments (the first ever at the Street Art Fair) and a broommaker who works in the traditional Appalachian style.

At the fair, on-the-street evaluators (including the acceptance committee and several exhibitors from each medium) jury each exhibitor's work, using a numerical point system. This process guards against exhibitors showing work of an inferior character and quality to the work shown in their application slides. If an exhibitor's work doesn't score well, he or she is not invited back.

Comments: Because it is heavily juried, the Street Art Fair has a higher overall level of quality and consistency than the other fairs. (The special group exhibits for the Potters' Guild and Senior Citizens at the Street Art Fair do not follow regular jurying procedures.) The Street Art Fair is so well established and so successful that it has been open to charges of being run by groups of long-time workers who have had a conservatizing influence. But in recent years the acceptance committee has had a substantial number of new and youthful faces, and long-time committee members say they, too, are especially responsive to diversity of media and freshness of approach in making their choices.

Physically the Street Art Fair is the most crowded, hottest part of the fair scene. South University's east-west orientation keeps it sunny all day, and street trees are too small to provide much shade. Still, despite the inconveniences, for many seasoned fairgoers this fair remains the one to see first.

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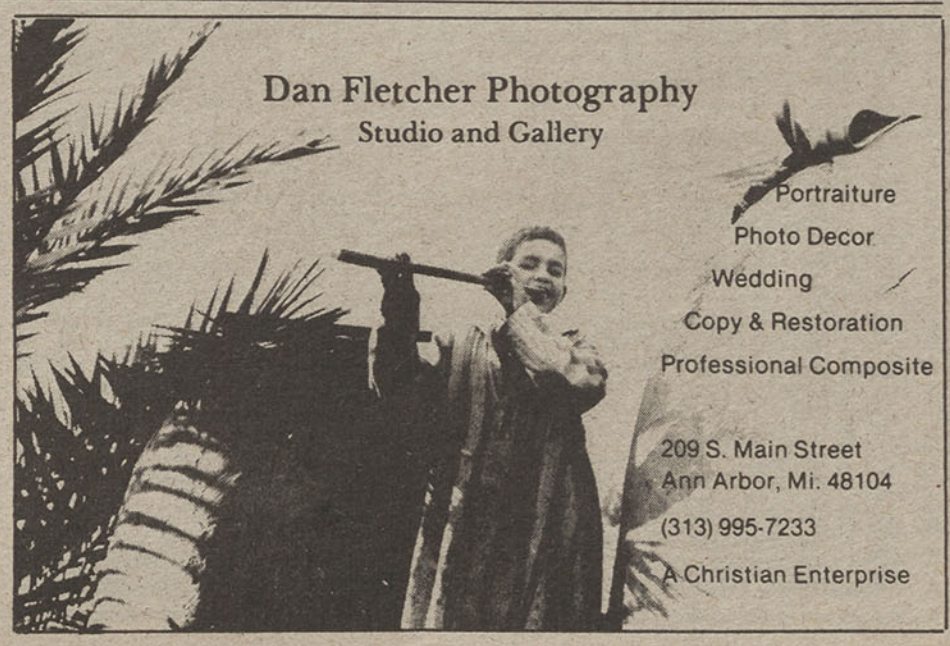

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NOTEWORTHY FEATURES

The Graceful Arch is a striking, free-form tensile structure of aluminum and sailcloth, covering the stage on East University. Designed by Kent Hubbel's U-M architecture class for the 1977 fair.

Entertainment takes place each hour on the hour on the Graceful Arch stage. See *The Observer* art fair calendar of events, p. 69.

A Red Cross trailer and a **CB radio headquarters** are set up on East University just south of South University. CB volunteers patrolling the fair assist in locating lost children and in relaying information on the crowded streets. The Red Cross offers emergency first aid, including ice packs for heat stress.

The children's activity area in front of the Campus Theater provides supervision and materials for children from 5 to 12 to draw, paint, and do crafts. Supervised by Penny Schmidt, it's open from 9 a.m. to 4 p.m. each day of the fair.

Demonstrations by exhibitors take place in their booths. Some demonstrate continuously all day, and some perform at set times, 3 to 4 times a day. The schedule isn't made final until just before the fair begins. A master schedule is posted at the information booth on East University at South University. Individual artists post their demonstration times on their booths.

Demonstrations

All demonstrations take place in the artists' booths. For times, see schedule posted at Information Booth, South University at East University.

Carving
Bird carvings—Bill and Grace White 60
Woodcarving—Carl Wesenberg, 112
Fibers & Weaving
Spinning & ikat—Kathy Edelman Hutchins, 111
Tapestries—Ingrid Cole, 29
Weaving—Jane Hawkins, 44
Glassblowing
Fred Warren, 41
Jewelry
Pat Garrett, 95
Lee Peck, 129
Leather
John Flemming, 21
Metalworking
Welded sculpture—Lewis Torres, 69
Pewter casting—J. Robert Bruya, 132
Blacksmithing—Neil Anderson, 1
Painting
Painting—Dot Booth, 115 Clay Davis, 113
Painting on fabric—Sara Drower, 59
Watercolor—Borys Buzkij, 43
Fran Larsen, 93
Pottery
Hand-built ceramics—Todd Warner, 114
Raku fired ceramics—Penelope Fleming, 150
Wheel-thrown pots—Steve Jepson, 96
Ann Arbor Potters' Guild
Prints
Engraving—Allan Reid, 77
Etching—Robert Klunk, 122
Intaglio prints—David Bigelow, 131
Serigraphs—Joan Beaver, 57
Woodcuts—Peter Cole, 130

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STREET ART FAIR

Exhibitors

32 Allen, Marion, *stained glass*
137 Allman, Pamela, *jewelry*
143 Anderson, Kristin, *enamels*
1 ★Anderson, Neil, *ironwork*
Open I Anderson, Robert, *ceramics*
81 Ann Arbor Potters' Guild, *ceramics*
J. T. Abernathy
Penelope Barlow
Maria Carter
Mary Chambers
Mary Chuang
Gail Dapogny
Royce Disbrow
Shirley Knudsvig
Gloria Lazar
Edwin J. Lindberg
Louise Piranian
Ethel K. Potts
Jan Powers
Donna H. Rea
Helena Schlorff
Bobbi Stevens
Sue Stoll
Gordon W. Ward, Jr.
Elaine Wolf
68 Applebaum, Leon, *glass*
Open D Arnold, Jack, *metal sculpture*
24 Austin, Phil, *watercolor*
97 Ball, Belva, *metal sculpture*
97 Ball, Clyde, *metal sculpture*
3 Barnes, Francoise, *fibers*
2 Bartek, Tom, *serigraphs/painting*
Open L Batz, David, *ceramics*
57 ★Beaver, Joan, *prints/drawings*
32 Beckwith, Joel, *etchings*
10 Bellaver, Guy, *stone sculpture*
136 Benesh, Marsha, *porcelain*
136 Benesh, Thomas, *porcelain*
65 Bennett, M. Lynne, *jewelry*
38 Bennett, Robert, *ceramics*
100 Berta, Jerry, *ceramics*
131 ★Bigelow, David, *prints/drawings*
52 Bond, Howard, *photography*
115 ★Booth, Dot, *painting*
116 Bowers, Paula Jean, *weaving*
9 Braganza-Davis, Auta, *metals*
121 Bragg, Christopher, *ceramics*
85 Bragg, Eve, *watercolor*
85 Bragg, Robert, *watercolors*
89 Brehmer, Bethia, *graphics*
118 Brown, Peggy, *paintings*
7 Bruno, Gordon, *photography*
7 Bruno, Lennie, *photography*
132 ★Bruya, J. Robert, *jewelry*
134 Bruya, Marilyn Rosera, *paperworks*
63 Bryan, Allen, *jewelry*
143 Buchta, Robert, *photography*
43 ★Buzkij, Borys, *painting*
33 Cade III, Walter, *paintings/collage*
4 Cahill, Vince, *fibers*
54 Capps, David, *photography*
15 Chang, Hsing-Hua, *watercolor*
107 Christiaansen, Bob, *jewelry*
29 ★Cole, Ingrid, *weaving*
130 ★Cole, Peter, *painting/prints*
98 Coombs, Jr., William, *ceramics*
Open G Cowgill, Molly, *ceramics*
Open M Crystal, Robert, *ceramics*
67 Culik, John, *prints*
17 Curtin, Eileen Clark, *jewelry*
113 ★Davis, Clay, *painting*
6 Defrates, Bob, *etchings/drawings*
125 Desanto, Stephen, *paintings*
78 Dewitt, Amanda, *jewelry*
78 Dewitt, Thomas, *jewelry*
133 Dibert, Rita, *photography*
54 Dice, John, *photography*
121 Dowd, Kate Groff, *fiber*
74 Dresang, Paul, *ceramics/sculpture*
59 ★Drower, Sara, *painting/drawing*
116 Duran, Rafael, *clay*
82 Durand, J. J., *paintings*
49 Durkee, Dee, *soft sculpture*
86 Duvall, Michael, *ceramics*
37 Eaton, J. Paul, *drawings*
128 Edelstein, David, *jewelry*
55 Edler, Daniel, *glass*
28 Embroli, Enrico, *paintings*
144 English, Joseph Craig, *prints*
84 Fannin, Phyllis Kohring, *paintings*
17 Feder, Penny, *graphics*
53 Fisher, Dale, *photography*
150 ★Fleming, Penelope, *raku ceramics*
21 Flemming, Francine, *leather*
21 ★Flemming, John, *leather*
145 Fogt, Rex, *ceramics*
24 Foris, Rick, *raku ceramics*
Open K Frankenberger, Scott, *porcelain*
145 Frankenhauser, Neil, *paintings*

JIM KRUZ

72 Frankenstein, Curt, *etchings*
147 Fujimoto, Sharon, *blown glass*
65 Furtado, Carol, *fiber*
51 Gabriel, Hannelore, *jewelry*
117 Gall, Theodore, *metal sculpture*
95 ★Garrett, Pat, *jewelry*
103 Gaskins, John, *ceramics*
2 Gates, Ralph, *broom art*
47 Gillies, Susannah Pierce, *jewelry*
16 Glasner, William, *glass*
61 Godfrey, Winifred, *paintings/prints*
Open E Guzzardo, Michael, *glass*
106 Hansen, Stanley, *watercolor*
58 Haruta, Yosuke, *ceramics*
20 Havener, Jon, *jewelry/metal*
44 ★Hawkins, Jane, *fibers*
126 Henne, David, *jewelry*
Open C Hensley, Richard, *ceramics*
92 Hessler, David R., *paintings*
20 Hill, Susan, *fibers*
119 Hullow, Warren, *sculpture*
4 Hunter, Claire, *fibers*
29 Hunter, Frederick, *jewelry*
146 Huss, Dick, *glass*
111 ★Hutchinson, Kathy Edelman, *fibers*
67 Ing, Victor, *paintings*
31 Ipsen, Kent, *glass*
99 Izuhara, Naoko, *fibers*
28 Jauquet, John, *jewelry*
96 ★Jepson, Stephen, *ceramics*
104 Jipson, Tom, *fibers*
135 Johansen, Robert, *paintings*
11 Johnson, Bruce, *paintings*
86 Johnson, Gary, *photography*
102 Johnson, Gilbert, *glass*
100 Kaczmarczyk, Madeline, *ceramics*
109 Karnes-Stinson, Patricia, *jewelry*
138 Kelly, Pat, *fiber*
13 Kemenyffy, Steven, *clay sculpture*
14 Kemenyffy, Susan, *prints/ceramics*
108 Kemp, Floyd, *ceramics*
34 Khanna, Charla, *fiber sculpture*
120 Kienitz, Neil J., *paintings*
141 Kleen, James, *paintings/prints*
122 ★Klunk, Robert, *prints*
141 Kock, Carl, *graphics*
37 Kramer, Richard, *metal sculpture*
12 Kremer, Brian, *sculpture*
146 Kroos, David, *prints*
63 Krupp, S. Ann, *jewelry*
49 Lahy, Thomas, *prints*
137 Lamsa, Lenore, *fibers*
23 Landergren, Rich, *wood*
93 ★Larsen, Fran, *paintings*
83 Larsen, Hal, *paintings*
127 Larson, Julie, *ceramics*
127 Larson, Tyrone, *ceramics*
46 Lauderdale, Dean, *prints/drawings*
11 Leister, Kyle, *jewelry*
26 Lemke, William, *photography*
48 Lepage, Christine, *ceramics*

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STREET ART FAIR EXHIBITORS/cont.

22 Leppla, Dave, *glass*
83 Lindsay, Len, *ceramics*
71 Lockard, Jon, *paintings/drawings*
73 Long, John, *photography/drawings*
36 Lynett, Christopher, *drawings*
89 Lyons, R. Charles, *prints*
103 Mandziuk, Michael, *paintings/prints*
35 Marchetti, S., *paintings/prints*
8 Martin, M. P., *wood*
Open H Mather, Tim, *ceramics*
105 Mazur, Marcia, *sculpture*
105 Mazur, Ross, *paintings/sculpture*
36 McCarthy, Gail, *sculpture*
107 McConnell, Jim, *paintings/prints*
140 McWilliams, Dennis, *prints*
142 Miller, Ed, *jewelry*
88 Miller, Gregory, *ceramics*
149 Moss, Ron, *sculpture*
108 Muleme, Mathias, *prints*
134 Myford, James, *metal sculpture*
88 Nordmeyer, James, *batik*
66 Ohrning, Rudolph, *paintings*
125 Oliverson, Lawrence, *photography*
8 Osthoff, Jim, *paintings*
19 Oughton, Larry, *sculpture/ceramics*
27 Paar, Tom, *paintings/collage*
106 Parkel, Frank, *jewelry*
26 Parker, Jeanne, *paintings/prints*
38 Parmelee, Aina, *prints*
87 Patra, Stephen, *sculpture*
129 ★ Peck, Lee, *sculpture/jewelry*
52 Pelletier, William, *photography*
30 Perkinson, Sue, *prints*
147 Peterson, Bruce, *photography*

BRUNVAND ASSOCIATES

18 Petrakovitz, David, *ceramics*
18 Petrakovitz, Joyce Butler, *ceramics*
79 Phardel, Tom, *ceramics*
Open A Pilcher, Don, *ceramics*
94 Pitz, Robert, *wood sculpture*
35 Planten, Ted, *oil paintings*
123 Plunket, Michael, *paintings*
48 Polomchak, Steve, *paintings*
90 Prewett, Margaret, *prints*
140 Price, Rita, *prints*
Open N Raddatz, Dale, *ceramics*
117 Rakoncay, Frank, *drawings*
124 Redick, John, *paintings*
77 ★ Reid, Allan, *prints/drawings*
119 Richards, Sabra, *prints*
148 Rocus, John, *wood*
87 San Pietro, Gary, *photography*
138 Savage, Pi-Ping, *Chinese paper cut-outs*
99 Schmidt, Ken, *jewelry*
139 Segula, Dee, *pewter/wood*
50 Seitz, John, *glass sculpture*
75–76 Senior Citizens Guild, *paintings/drawings*
91 Sijan, Marc, *clay sculpture*
135 Silverstein, Natalie, *enamels*
79 Slee, David, *drawings*
61 Sose, David, *photography*
70 Soulliere, John, *batik*
102 Speer, T. P., *prints*
74 Steckler, Hadwiga, *fibers*
62 Stoinoff, Betsy, *jewelry/metal*
94 Strowe, Laura, *prints*
56 Sturgill, Susan, *prints/drawings*
50 Stych, Linda, *stitched batik*
62 Sudars, Martins, *painting*
128 Sweet, Douglas, *glass*
126 Tay, Anne Pike, *prints*
39 Thiery, Rebecca, *drawings*
39 Thiery, Thomas, *paintings*
25 Titlebaum, Richard, *paintings*
110 Topp, Pat Diacca, *enamels*
69 ★ Torres, Louis, *sculpture/metal*
5 Townsend, Don, *paintings*
22 Turner, Bill, *photography*
15 Tyge, Rosalyn, *ceramics*
Open J Tyner, Bill, *ceramics*
123 Vigiletti, Sylvia, *hand blown glass*
30 Vigland, Alan, *ceramics*
92 Vinson, David, *jewelry/metal*
23 Wallace, Jim, *photography*
64 Wallace, Jonathan, *paintings/prints*
64 Wallace, Joy, *prints*
110 Walters, Val, *drawings*
109 Walvius, Taisa, *paintings*
114 ★ Warner, Todd, *clay*
41 ★ Warren, Frederick, *glass*
101 Warren, Judi, *paintings/drawings*
101 Warren, Ralph, *paintings*
112 ★ Wesenberg, Carl, *wood carving*
80 Wetzler, Jean, *paintings*
60 ★ White, Grace, *wood*
60 ★ White, Bill, *wood*
40 Whorrall, Bill, *paintings*
42 Wickler, Charles, *drawings*
45 Worth, RoseAnna Tendler, *enamels*
90 Wright, Susan, *fibers*
Open F Young, Brent, *glass*
120 Yvon, Mary, *prints*
Open B Zeller, Joseph, *ceramics*
133 Zirbes, Georgette, *ceramics*

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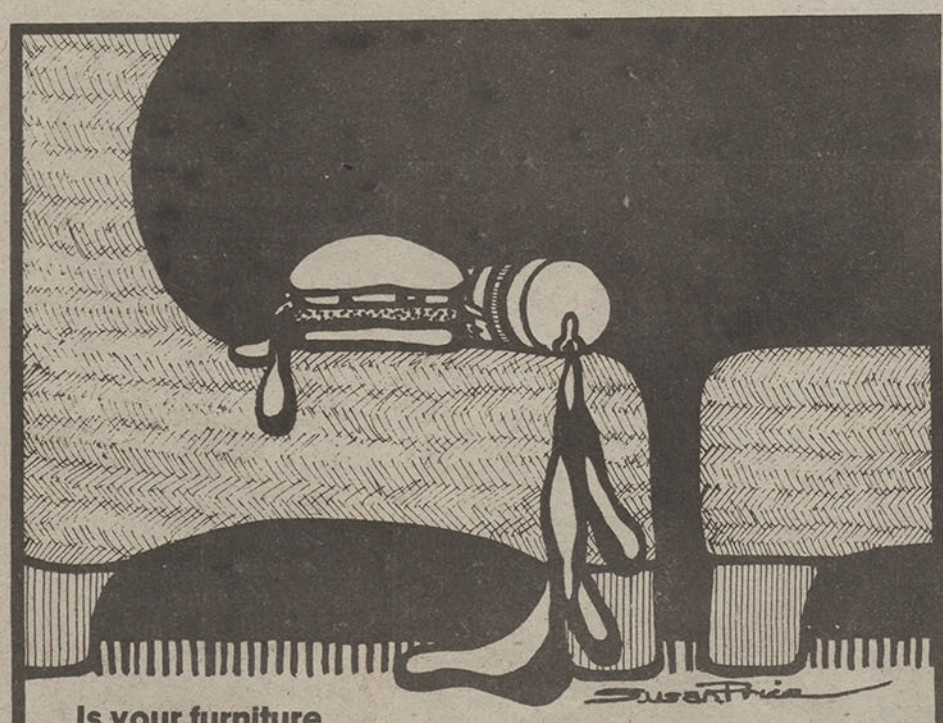

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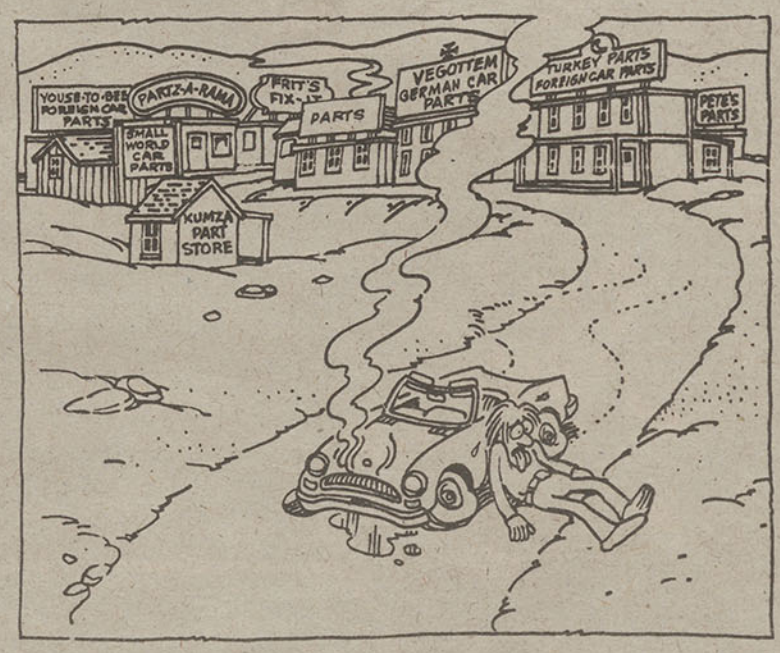

Announcing the Import Car Parts Line

You can travel a lot of long distances searching for parts for your import car. Or you can call the Parts Line at your Beck/Arnley Import Car Parts Store. That one phone call will lead you to the place that has parts for over 250 models of import cars, as well as catalogs that can tell you anything you need to know. So stop looking and start calling the Parts Line. You'll find everything you need at your Beck/Arnley Import Car Parts Store.

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NONPROFIT ORGANIZATIONS:

from the Humane Society to the Revolutionary Communist Youth Brigade in front of the Engineering Arch

Ann Arbor has its own "Hyde Park corner" during the fair. It's situated at the corner of East and South University Streets (at the entrance to the U-M Diag across the street from Ulrich's Books). There the University grants space to eighty nonprofit organizations ranging across the national spectrum of social, political, and spiritual opinion. There is plenty of literature and plenty of talk to be had at this corner, which has become one of the most popular extra-art attractions of the festival. Organizations scheduled to be present this year are:

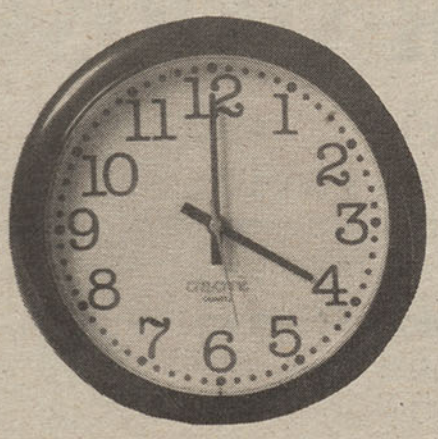
Washtenaw-Livingston-Monroe Nurses' Association
University of Michigan Flyers
Washtenaw County Council on Aging
Ann Arbor Women's Crisis Center
Alternatives for Youth
Ozone House
Greenpeace Great Lakes
Representative Perry Bullard
7th Day Adventist Church
Young Workers' Liberation League
Democratic Council Caucus
Democratic Socialist Organizing Committee
PIRGIM
Recycle Ann Arbor
The Ecology Center
People's Food Co-op
Michigan Solar Energy Association
Senator Pierce for Governor
Action for Children's Television
The American Civil Liberties Union
Interfaith Council for Peace
American Friends Service Committee
National Organization for Women
Fund for Animals
Women's International League for Peace and Freedom
The Washtenaw County Committee for Registration and the Draft
The World Peace Tax Fund
Ann Arbor Libertarian League
The Domestic Violence Project, Inc.
Amnesty International Adoption
Waldorf Institute of Mercy College of Detroit and Rudolf Steiner School Association of Ann Arbor
Washtenaw County Consumer Action Center
Church of Scientology Huron Valley Mission
Michigan Abortion Rights Action League
RSVP (Retired Senior Volunteer Program)
The Association for Public Justice
Shalom Ministries
Children's Community Center, Inc.
Humane Society
Lifespan
Ann Arbor "Y"
United Farm Workers
Ars Musica
The American Youth Hostels
The Latin American Solidarity Committee
Multi-Ethnic Alliance of Ann Arbor
Ann Arbor Transportation Authority
Ann Arbor Coalition for a National Health Service
Committee in Solidarity with the People of El Salvador
Spartacus Youth League

Bumper stickers at the Fund for Animals booth have their own brand of militancy: "Support your right to arm bears," and "Killing for recreation is obscene."

PETER YATES

Two members of the Communist Youth Brigade represent missles in a street theater drama, while a display exhorts passersby "Dare to grapple with the battle for revolution."

Seva Foundation
Washtenaw County League for Planned Parenthood
Arbor Alliance
NOAR (National Organization for American Revolution)
Citizens Against Taxation
U of M Hospital Nursing Employment Office
Arbor Heights Center
Ypsilanti Heritage Festival
Mormon Church
Industrial Workers of the World
Recall for Governor Milliken
Ann Arbor Support Group for Farm Labor Organizing Committee
Local Assembly of the Ba'hais of Ann Arbor
The Student Advocacy Center
Christian Science College Organization
Juvenile Court Volunteer Office
National Alliance Against Racist and Political Repression
Gay Liberation Front
Lesbian Gay Law Students
Supporters of Moslem Student Society
The Revolutionary Communist Youth Brigade
Revolution Books
The Voice of Reason
Project Transition
People's Anti-War Mobilization
Yoga Center of Ann Arbor
Ann Arbor Advocates for Safe Alternatives in Childbirth
Common Cause
Council of Black Organizations
SOS Community Crisis Center



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State Street Area Art Fair & Bargain days

Come and enjoy a day at Ann Arbor's State Street Area Art Fair and bargain days. Approximately One hundred and forty artists will be representing twenty eight states and two Canadian provinces. Exhibits range from paintings, drawings, fiber arts, photography, glass work, jewelry, hand made musical instruments and basket weaving to various types of sculpture. Some artists will have demonstrations of their craft.

The Fair runs from 9 a.m. to 10 p.m. and on Saturday from 9 a.m. to 6 p.m.. Sponsored by the State Street Area Association.

July 22-25

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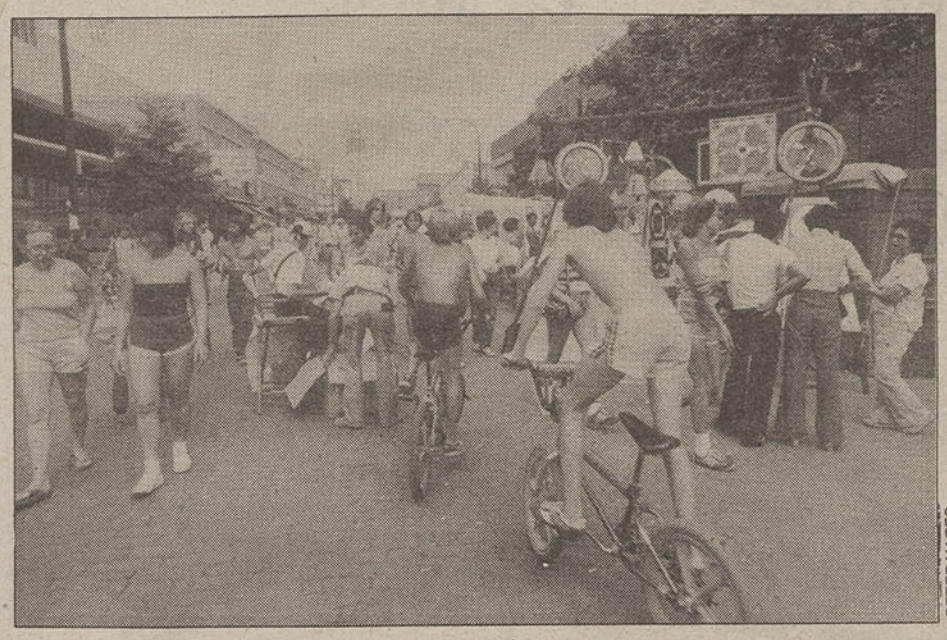
STATE STREET ART FAIR

on a smaller scale



PETER YATES

Place: State Street shopping area, including North University, East Liberty from State to Thompson, and Maynard Street, where the big tent is set up. (This fair is not to be confused with the Summer Arts Festival, whose campus section is on State Street in front of the Michigan Union.)

Hours: Wednesday through Friday, 9 a.m. to 10 p.m.; Saturday, 9 a.m. to 6 p.m.

Size: 151 artists, down 15 from last year, chiefly because State Street between Washington and Liberty was eliminated as an exhibit area. Organizers say this area was hurt by being outside the main flow of pedestrian traffic.

Organizers: The State Street Area Association, a group of merchants and business people who cooperate to promote the area. (The Association's big improvement project, with new street lighting, pavement, and trees, has just recently been completed. Assessments of local property owners paid for the $200,000 project.) The Association's full-time staff person, Nancy Willson, organizes the fair. Artists' registration fees of $100 ($200 for booths under the tent) pay for the fair organization and overhead, including tent rental, electricity, and toilet facilities.

For information about next year's fair: contact the State Street Area Association, Box 7544, Ann Arbor, 48107, or call 663-6511.

History: State Street area merchants organized the fair in 1968 to draw attention to their Bargain Days promotion and take advantage of crowds generated by the original Ann Arbor Street Art Fair on South University. At first only Michigan artists were represented, and antiques were also exhibited and sold. Some years it was difficult to distinguish many of the fair's crafts from the standard commercial gifts put out for Bargain Days.

Recently, however, rules have been developed and enforced to upgrade the quality and establish greater consistency in the fair's exhibits. Nearly all items must now be handcrafted. Where reproductions are permitted, as with graphics and photographs, they must be numbered, signed, and otherwise identified as a limited edition. In 1979 on-the-street jurying was instituted for all exhibitors.

Artist selection procedure: All exhibitors are juried at the fair by 12 jurors, who belong to the State Street Area Association. They are ranked 1 to 5. Those with average scores of 3 or under must reapply. Applicants (this year there were between 300 and 400 for less than 25 places) send in slides, which are judged for quality, originality, and variety by a selection committee composed of State Street Area Association members.

Comments: As a result of on-the-street jurying at recent fairs, selection committee members believe that overly-commercial exhibitors have been culled out of this year's fair. Interesting new exhibits are said to include a variety of woodcrafts (Alpine carving, rope and wood furniture, wood cabinets carved in the shape of trolls and vikings) and some new sculpture. One Association member acknowledged that upgrading the fair is a tricky process because of the need to keep the cost of most items within a range which visitors can afford.

The information booth is at Liberty and Maynard in front of Jacobson's.

Demonstrations take place in artists' booths. Check with artists for times.

A bike parking corral at State and Washington, next to Olga's, will be staffed by volunteers from the Ann Arbor Bicycling Coordinating Committee. Bring your own lock. Hours: 9 a.m.–9 p.m. Cost: 25¢ donation.

For the historical-minded, three noteworthy exhibits are near the State Street Art Fair.

The All-Ann Arbor, Michigan Theater Time Tunnel is a free 12-minute slide show of Ann Arbor scenes, past and present. Nearly 400 slides, shown four at a time, have been assembled by narrator Wystan Stevens, Ann Arbor's city historian. Stevens is a master of the telling of vignette, both visual and narrative. Accompaniment is tapes of Ann Arbor music, including performances by the Ann Arbor Chamber Orchestra and by organists on the Michigan Theater's Barton Theater Organ. Jim Haven organized the event, which takes place in the tunnel driveway west of the Michigan Theater Building every quarter hour from 11 a.m. through 9 p.m. (6 p.m. on Saturday).

The Washtenaw County Historical Society is selling framed Norman Rockwell prints, soda pop, and parking spaces ($2 during non-banking hours) in the parking lot of Great Lakes Federal Savings, Liberty at Division.

The city's historic *Kempf House,* 312 South Division, is open to the public throughout the fair. Hours: 11 a.m. to 9 p.m. weekdays, to 6 p.m. Saturday. A sales table in the front garden features the newly published *Good Old Houses* coloring books, games, and note cards recently developed by Ann Arborite Jan Newman's Educational Designs Inc. Ann Arborites will recognize Doug Kassabaum's adaptations of noteworthy Ann Arbor houses that illustrate historical styles of architecture. Also on sale will be *Historic Buildings, Ann Arbor Michigan,* a handbook and walking tour guide to 75 local historic buildings; and "Love a Landmark" T-shirts produced by the Historic District Commission. Portions of all sales benefit the Ann Arbor Historical Foundation.

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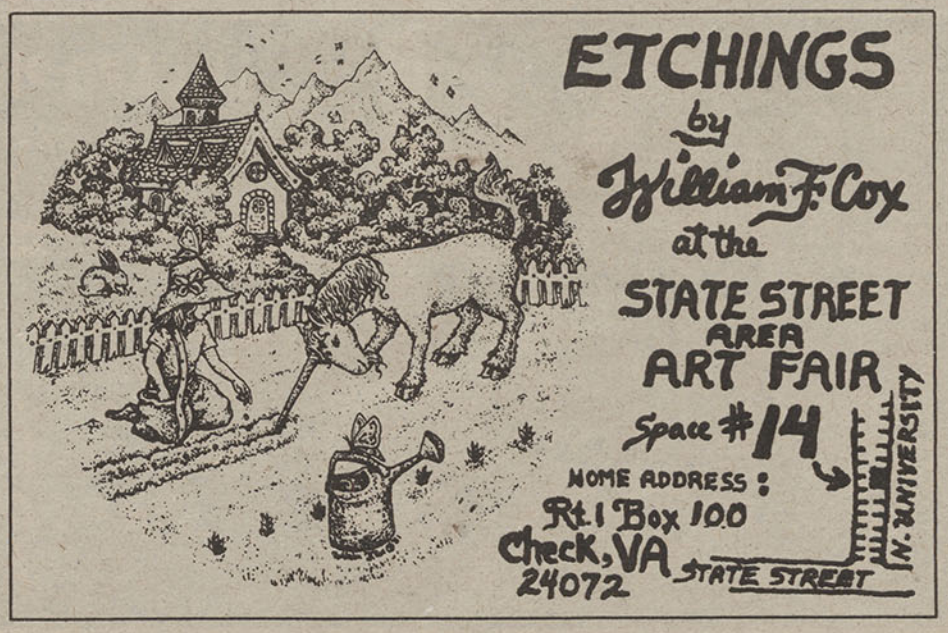

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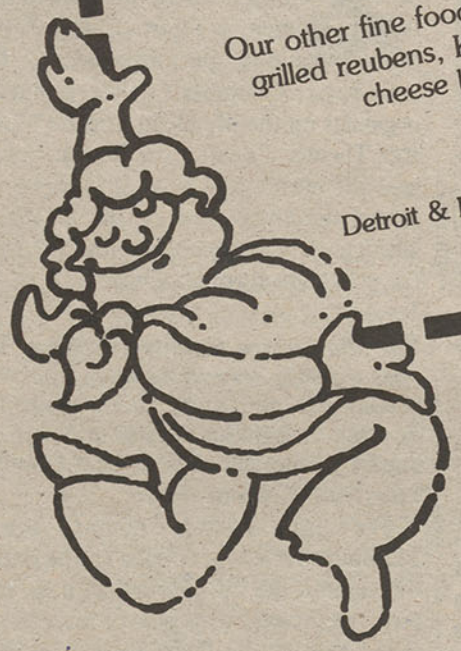
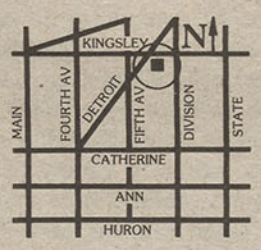
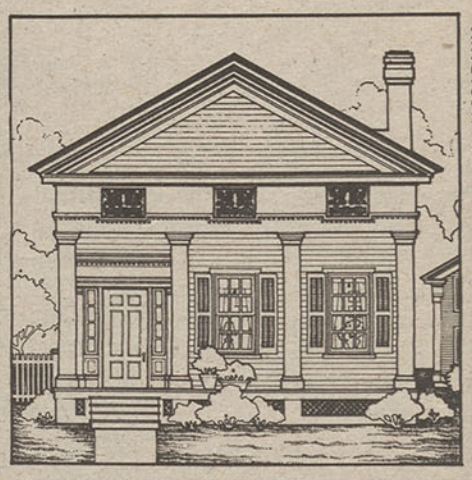




THE MARKET PLACE
a delicatessen

STATE STREET ART FAIR
Demonstrations



DOUG KASSABAUM

The Kempf House, 312 S. Division, open for tours during the fair. Drawing from "Good Old Houses Neighborhood" coloring book, on sale at the Kempf House.

Drawing
- Pen & ink — Hugh Burley, M-23
- Nancy Chien-Eriksen, NU-13
- Pencil mouthstick drawing — Bill Whiting, L-29
- Pastel & charcoal portraits — Pat Preston, NU-9

Jewelry
- Sharon Teaman, M-42
- B. Walker, NU-14

Painting
- Acrylics — John Freda, M-20
- Oils — Hugh Burley, M-23
- Watercolor — Sarah Berndt, M-11
- Dorothy Gallant, M-17
- Harlan Lam, S-1
- Lorraine Miller, M-6

Prints
- Paul Palnik, M-21

Weaving & Fibers
- Basketweaving — Kathryn Rockol, L-49
- Fibers — Joyce Tidabeck, NU-35

Wood
- Furniture — Bob Gilbert, NU-1
- Handcarved birds — Ada Lake, L-40
- Pyrography — Bert Peters, M-33
- Wood — Wayne Konkle, L-13

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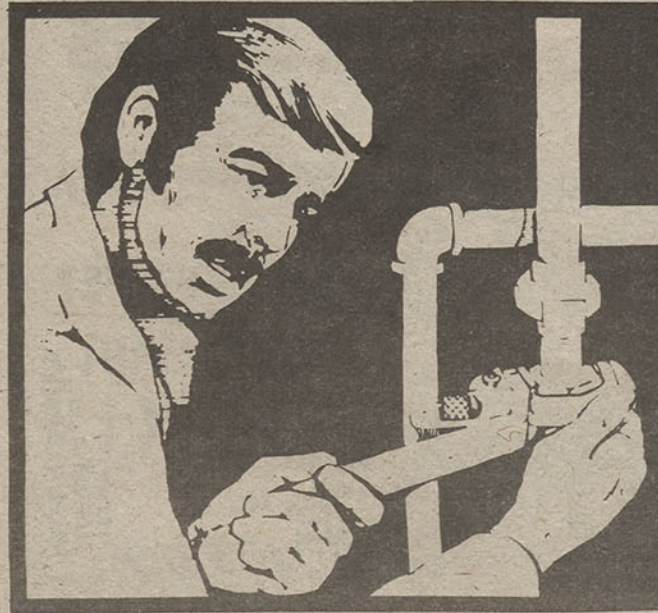

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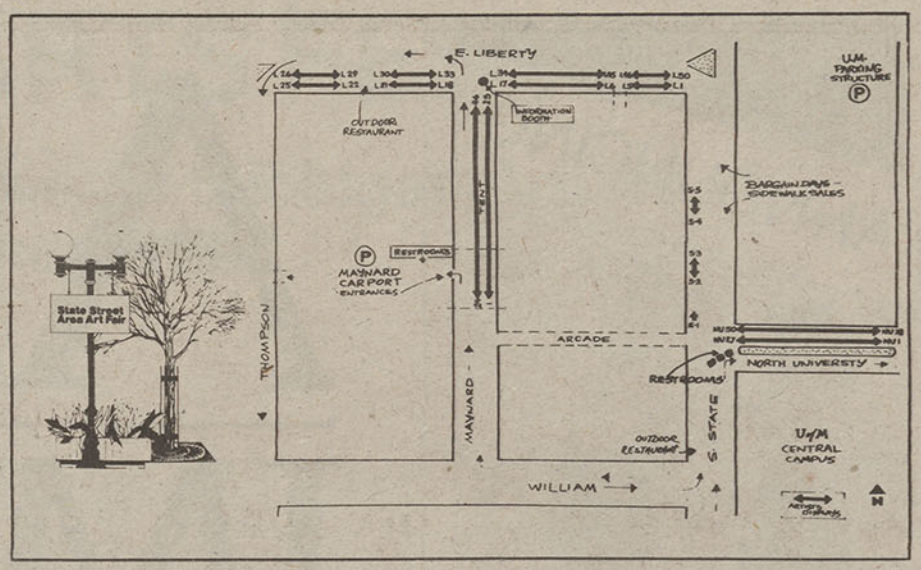
Exhibitors

★ denotes demonstration in booth

NU-12 Alexander, Barbara, *mixed watermedia*
L-35 Alhades, Grace, *acrylic paintings*
NU-10 Allen, Frederic, *serigraphs*
NU-43 Allen, William, *metal sculpture*
L-28 Anderson, Bill, *wood*
M-35 Armstrong, Nancy, *wooden toys*
jM-44 Bailot, Michael, *marble sculpture*
M-32 Bartlett, Frederick, *pen & ink, offset litho*
M-14 Beaubien, Donna, *paintings*
M-5 Becker, Mary Jane, *serigraphs,*
M-11 ★ Berndt, Sarah, *watercolor*
M-15 Bernett, David, *marble sculpture*
M-45 Bingaman, James, *fibers*
M-45 Bingaman, Sherry, *fibers*
NU-17 Birchler, Dale, *weaving*
L-38 Blakebrough, Michael, *graphics*
M-13 Boobis-Chanin, Brooks, *bronze sculpture*
NU-26 Borkowski, Philip, *photography*
M-7 Bricker, Ananda, *porcelain flowers*
L-25 Brown, Dick, *photography*
M-30 Burger, Richard, *watercolor tempura paintings*
M-23 ★ Burley, Hugh, *oils, pen & ink*
L-32 Carson, Kathleen, *acrylics, pen & ink*
M-13 Chanin, Larry, *bronze sculpture*
NU-45 Chapman, Andrew, *oil paintings*
NU-13 ★ Chien-Eriksen, Nancy, *pen & ink*
M-8 Coast, Rogert, *engravings*
L-18 Collins, Bruce, *graphics*
L-18 Collins, Lee, *graphics*
NU-40 Colussi, L., *paintings*
L-46 Cooper, T. *photography*
NU-48 Cote, D., *paintings, lithographs*
L-1 Cox, B., *hand blown glass*
M-29 Cox, V., *paintings*
NU-14 Cox, Judith, *etchings*
NU-14 Cox, William, *etchings*
L-33 Cross, Brad, *bronze bells*
S-5 Darwish, Norm, *photography*
NU-34 Davis, Dennis, *wooden puzzles & sculptures*
L-42 Dekel, Emile, *intaglio sculpture*
NU-23 Dembosky, Ron, *acrylic paintings*
M-27 Dohner, Lee, *watercolor*
M-31 Dorer, Jan, *paintings*
M-26 Ebgi, Amram, *etchings, linocuts*
M-41 Eichel, Stuart, *pencil drawings & prints*
L-26 Elwell, Marijo, *leaded glass*
L-26 Elwell, Michael, *leaded glass*
L-21 Finch-Hurley, Jerri, *trapunto fabric*
NU-7 Fowler, Margaret, *watercolor*
M-20 ★ Freda, John, *acrylics*
M-12 Freeman, Carl, *pen & ink drawings*
L-30 Fulton, John, *photography*
M-17 ★ Gallant, Dorothy, *watercolor*
L-47 Gallinger, Linda, *jewelry*
NU-46 Gamble, Dane, *wood*
M-2 Gatewood, Charles, *pencil drawings*
NU-1 ★ Gilbert, Bob, *oak & rope hammocks, furniture*
M-24 Hale, Tom, *watercolor*
NU-6 Hall, Charles, *woodworking*
NU-5 Hartl, Ray, *photography*
S-4 Haun, Merilyn, *enamel on copper*
L-9 Hauser, Nancy, *soft sculpture*
NU-20 Heise, Bill, *found metal sculpture*
NU-37 Henderson, Elizabeth, *pen & ink*
NU-47 Herrick, W., *pottery-porcelain*
NU-11 Hill, Verna, *stoneware & porcelain sculpture*
L-10 Hotchkiss, Nancy, *oils*
NU-19 Howe, Barry, *photography*
L-21 Hurley, John, *fabric-trapunto*
M-4 Jackson, Karen, *watercolor*
M-16 Jobe, Ted, *leaded mirrors & glass*
NU-31 Johnson, Andrea, *pen & ink*
M-3 Jones, Rick, *sculpture*
M-18 Keegan, Bob, *alpine carving*
NU-44 Kelman, Janet, *handblown glass*
M-46 Kibens, Nancy, *pottery*
NU-8 Kirchmann, Dennis, *ceramics*
NU-36 Knight, Elaine, *sculpture-pottery*
L-13 ★ Konkle, Wayne, *wood*
L-17 Kula, Leon, *pottery*
L-40 Lake, Kay, *handcarved birds*
L-40 ★ Lake, Will, *handcarved birds*
S-1 ★ Lam, Harlan, *watercolor*
L-20 Larner, Thomas, *jewelry*
L-36 Lawson, William, *ceramics*
M-22 Leach, Fred, *watercolor*
L-11 Lee, Long-Looi, *watercolor & lithographs*
L-34 Leonardi, Steve, *wildlife drawings*
M-28 Lloyd, A. James, *watercolor*
M-38 Long, F. F., *paintings*
NU-32 Lappin-Lumsden, S., *fibers-weaving*
L-23 Lung, Johnny, *classic Chinese watercolors*
NU-3 Marcotte, T. J., *stoneware*
M-40 Markow, Raymond, *ceramics*
L-24 Martin, Carol, *batik*
NU-49 Mason, Carl, *stained glass*
NU-16 Matthews, Roger, *stained glass*
L-41 McDonald, Marci, *woodcuts, graphics*
L-16 McLaughlin, Kent, *sculpture*
L-15 Melton, Larry, *photography*



L-40 Mendoza, Nora, *paintings*
M-6 ★ Miller, Lorraine, *watercolors*
S-3 Mosher, Donald, *paintings*
S-11 Munn, Julia, *ceramics*
L-27 Nedobeck, Don, *watercolor, pen & ink*
L-4 Nelson, Chuancy, *batiks*
L-5 Dickman-Nelson, Jo, *serigraphs*
L-39 Neumann, John, *oils*
L-19 Ochsner, Lorraine, *watercolors*
L-8 O'Neal, Chuck, *scissor art*
M-21 ★ Palnik, Paul, *prints, graphics*
NU-33 Pence, Robert, *oils & prints*
L-45 Peter, *watercolor cartoons* *watercolor cartoons*
M-33 ★ Peters, Bert, *pyrography*
NU-24 Pighini, Len, *wood relief sculpture*
NU-9 ★ Preston, Pat, *pastel & charcoal portraits*
NU-21 Preston, Rick, *photography*
NU-25 Ratterman, Audrey, *paintings*
NU-42 Renc, Bill, *drawings, etchings*
NU-27 Rocheleau, Jane, *paintings*
L-49 ★ Rockol, Kathryn, *basketweaving*
Rosen, Dennis Craig, *photography*
NU-38 Russell, Mark, *wood inlay*
NU-38 Russell, Peggy, *wood inlay*
L-43 Rusten, Phil, *photography*
NU-4 Savell, Ann, *fiber sculpture*
M-37 Schleh, Scott, *clay objects*
M-19 Schlobis, Ulrike, *lithograph, pen & ink*
L-44 Shoemaker, Jack, *oils*
L-12 Shulman, Stuart, *ceramics*
L-31 ★ Shumaker-Pallen, Nancy, *pen & ink*
NU-22 Sinclair, Craig, *woodworking*
M-9 Slater, Sandy, *whimsical sculpture*
S-2 Steinworth, Linda, *jewelry*
S-3 Steinworth, Skip, *lithographs*
M-43 Stewart, Oscar, *photography*
NU-29 Stopper, Jerry, *jewelry*
L-48 Strailey, Nancy, *pen & ink, watercolors*
L-14 Stump, Marily, *paintings*
M-1 Stutcher, Anastasia, *stoneware pottery*
L-7 Tay, Eng, *graphics*
M-10 Taylor, Dwane, *watercolors*
M-42 ★ Teaman, Sharon, *jewelry*
NU-2 Thomas, Doug, *ceramic sculpture*
NU-2 Thomas, Sandy, *ceramic sculpture*
NU-35 ★ Tidabeck, Joyce, *fibers*
NU-41 ★ Walter, B., *jewelry*
L-6 Warren, Pamela, *handbuilt clay houses*
NU-28 Wennersten, James, *silk screen prints*
M-39 Wessale, Lyle, *photography*
L-29 ★ Whiting, Bill *pencil mouthstick drawings*
M-36 Williams, Raymond, *paintings*
NU-15 Wilson, Richard, *mountain dulcimers*
NU-39 Winterele-Olson, Charlene, *paintings*
L-37 Wohl, David, *wooden toys*
M-34 Yeackle, John, *watercolors*
NU-50 Yen, Margaret Shih, *Chinese papercutting*
S-6 Zawadski, John, *stained & leaded glass*
L-3 Zweber, Stan, *stained glass*
L-50 Zuckerman, Deborah, *batik*

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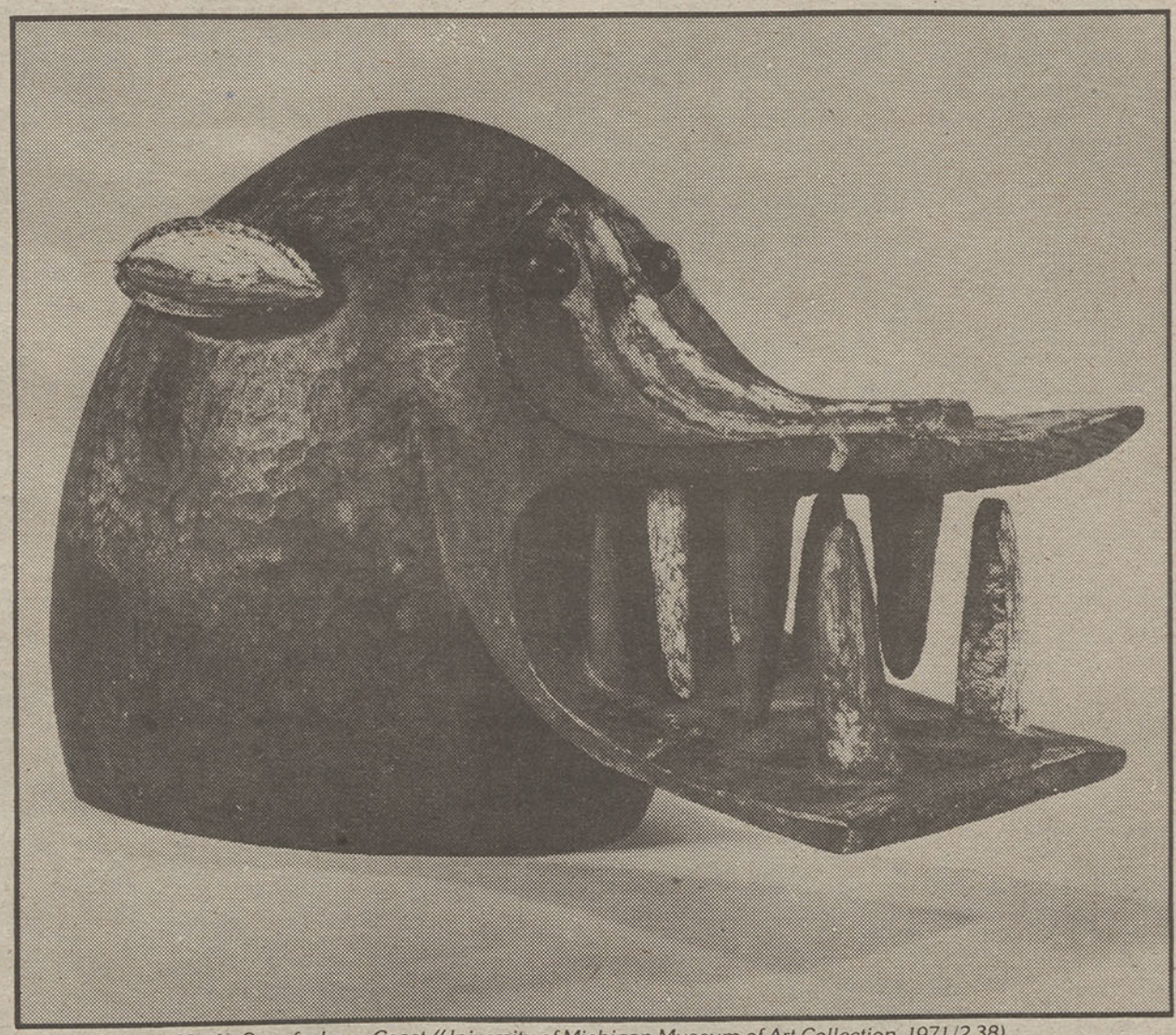
African IMAGES

Art & Ornament



Baboon Helmet Mask, *Senufo, Ivory Coast (University of Michigan Museum of Art Collection. 1971/2.38)*

An exhibition of masks, sculpture, textiles, pottery and beadwork representing Africa's most artistically prolific areas: Western Sudan, the Guinea Coast, Southeast Nigeria and the Cameroons, the Equatorial Forest and Savannah Grasslands, and Eastern and Southern Africa.

Now through August 9.

The University of Michigan Museum of Art
South State at South University, across from the Michigan Union.

Hours:
Tuesday through Saturday, 11-5; Sunday, 1-5.

Admission free.

Supported in part by a contribution from the Ann Arbor Bank and Trust Company.

AAB

THE SUMMER ARTS FESTIVAL

sponsored by the University of Michigan Artists and Craftsmen Guild

Place: two locations, one on Main Street between William and Huron, and one on State Street between William and South University in front of the Michigan Union and Angell Hall.

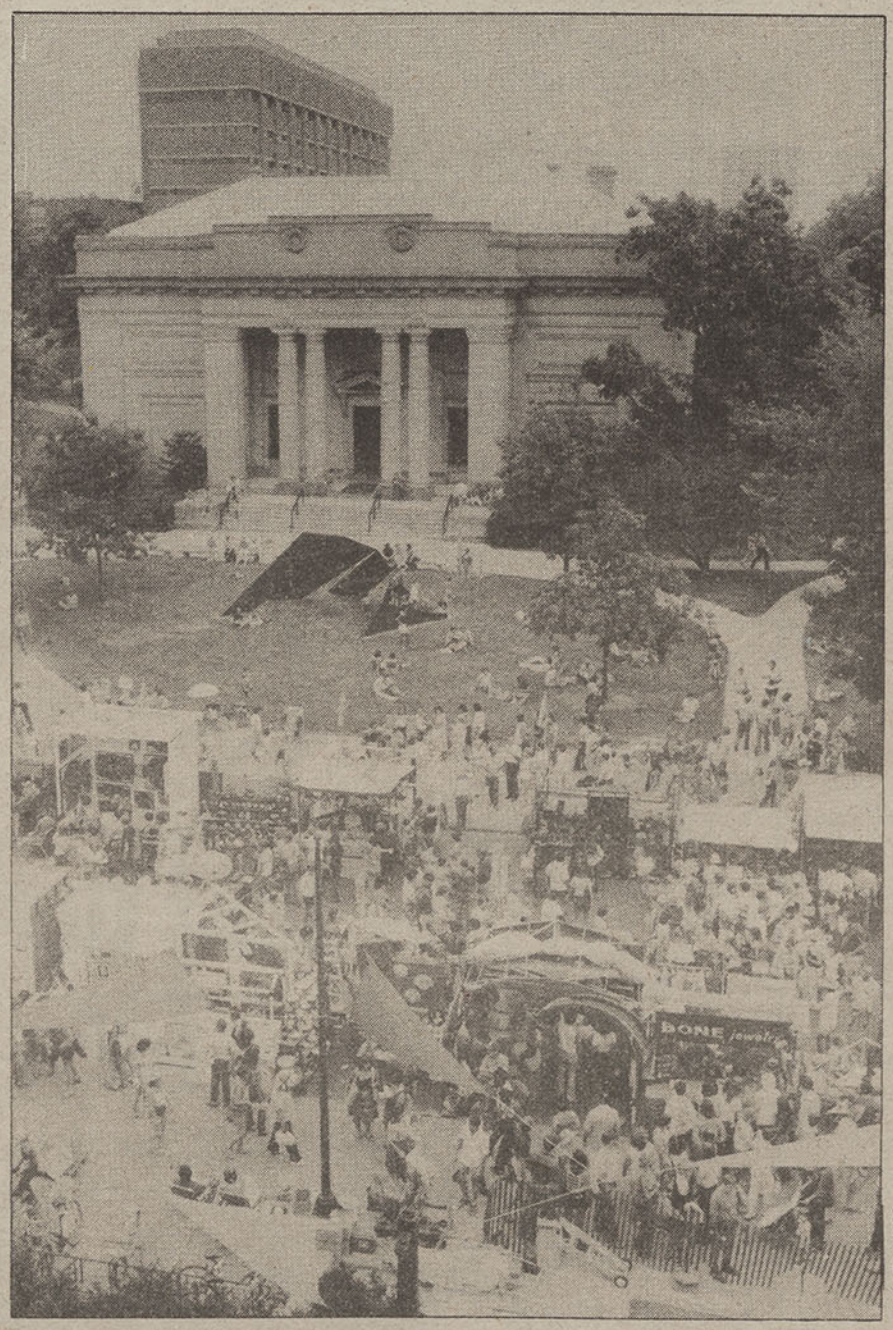
Hours: July 22–25, Wednesday–Friday, 9 a.m.–9 p.m., Saturday, 9 a.m.–6 p.m.

Size: 326 exhibitors on State Street, down 8 from last year; 189 on Main Street, down 31 from last year. (Organizers feel that artists were cramped too tightly last year, so they deliberately downsized the fair.)

Organizer: The University of Michigan Artists and Craftsmen Guild, associated with the U-M Office of Student Development. The Guild is an arts support organization with two full-time professional administrators, director Helen Welford and assistant director Rita Bartolo. Terri Marra is the membership coordinator. A full-time secretary and part-time work-study students and volunteers round out the staff. The 12-member board of directors consists of 9 craftspeople and 3 community members.

The Guild's intent is to include artists and craftspeople at all levels of experience, to foster their professional and creative development, and to provide them with a market. (It also sponsors a Christmas Art Fair, held December 12 and 13 this year at the U-M Coliseum at South Fifth Avenue and Hill Street.) There are also plans for three shows in October: an art fair at Arborland October 2–4 (tentative); a heavily juried exhibit at Briarwood October 8–11 (also tentative); and the Fallfest exhibit at the Michigan Union, October 14–18.

As a result of the Guild's egalitarian membership policy, its 700 exhibiting members and 300 associate members range from beginners to experienced artists and craftspeople (some of whom support themselves with their craft). Many are students. Non-students may join as associate members for $15 a year but only a few are invited to become exhibiting members. (This year about 25 new exhibiting members were added.) Fair exhibitors pay a registration fee of $100 to help cover the cost of organizing the fair.



PETER YATES

Guild members and the general public may take non-credit art and crafts courses from The Collaborative Artsbase, a guild-sponsered program offering courses and intensive weekend workshops on the U-M campus. Eight-week courses cost from $25 to $30; the fall term begins in September. The Guild also offers an arts resource file, health insurance (very important for self-employed craftspeople), and a newsletter with information for professional artists on business management, marketing opportunities, health hazards, and legislative issues about the arts. Non-profit IRS status, recently acquired, now enables the Guild to apply for various grants. A new grant, from the Michigan Council for the Arts, supports "Artists in Focus," articles by artists about artists to appear in various art journals.

For information about the Guild and next year's fair: Contact the University of Michigan Artists and Craftsmen Guild, 4310 Michigan Union, Ann Arbor, Michigan 48109, or call 763-4430.

History: As the crafts movement blossomed in the late Sixties and early Seventies, many artisans who did not apply to the existing South University Street Art Fair or were not accepted by it began to set up shop informally along adjoining streets and the Diag. The established Street Art Fair, which bore the costs of promotion and organization, regarded them, with considerable justification, as "poachers" and began working with University officials to limit their activities. In response, a group of U-M art students organized a "free fair" in 1971. It was free in two ways: open to all without jurying, and open without a fee. Participants got permission from University officials to have blankets and booths along South and East University bordering the campus.

In organizing the first "free fair," the University of Michigan Artists and Craftsmen Guild was formed. From the beginning it was based on the concept of linking students and professional artists and bridging the gap between formal art school education and those craftspeople and artists practicing in the community.

By the summer of 1972 the free fair had 200 exhibitors who registered in advance. In 1973 it became known as the Summer Arts Festival, and in 1974 Main Street merchants, hoping to draw more crowds to their sidewalk sales, invited the Guild to hold the Festival on Main Street, too. The Main Street section has gradually become established to the point where its exhibitors do as well as those in the fair's campus section. Last year the campus section was moved from East University to State Street when the University began work on transforming East University into a pedestrian mall.

As the Guild has developed and enforced increasingly higher standards, relations between the original Ann Arbor

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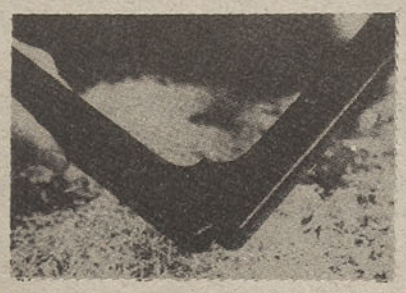

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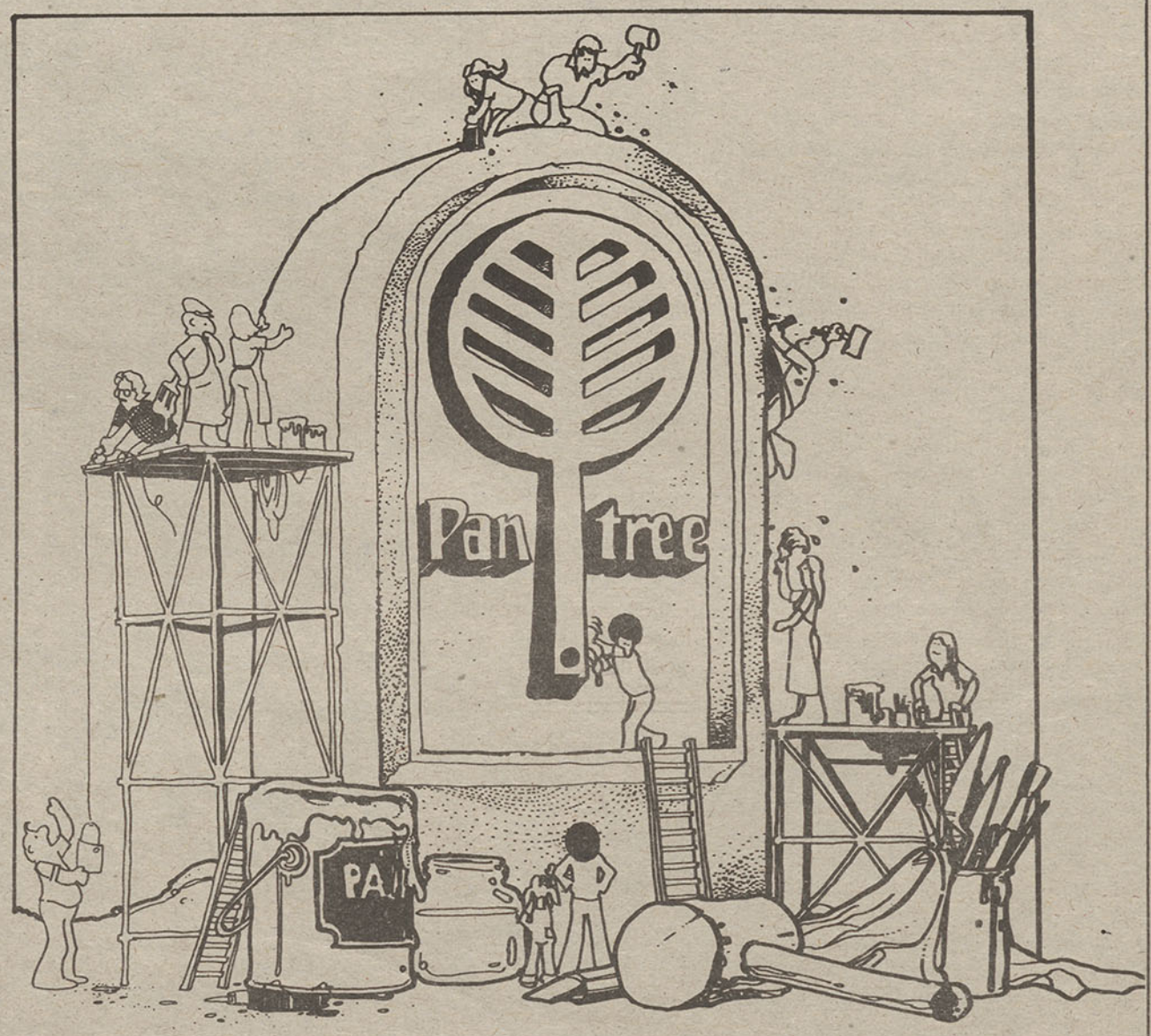

A Restaurant
330 E. Liberty St.
Open 24 Hours

Street Art Fair people and the Guild have evolved from antagonism into cordial cooperation.

Artist selection procedure: Because the Guild is dedicated to promoting the development of the arts and crafts at all levels, it can't use a normal jurying procedure, which would weed out less experienced exhibitors. Beginners can be unusually inventive, and they can do simple things well, while experienced craftspeople may never attempt anything beyond producing a few designs that sell.

How can an egalitarian organization improve the quality of its members work without becoming doctrinaire? That's the problem the Guild has faced but not yet finally solved. An initial step—applying rules that require all goods at the fair to be handcrafted—was first taken in 1976. These rules, which for some media like printmaking are more stringent even than those of the Street Art Fair, exclude obvious commercial methods using prefabricated materials like mass-produced cast belt buckles, decoupage kits, purchased ceramic molds, and the like. Rules can be exacting. For instance, enamelists can use commercially-cut geometric shapes but not novelty shapes.

This year the Guild has initiated a standards procedure designed to allow for many levels of expertise and at the same time to keep experienced exhibitors from stagnating and cranking out the same old designs without any creative development. A standards committee for each medium is composed of six to eight members and outside professionals who rank the work of each Guild member as master, journeyman, or apprentice. These unpublished rankings, disclosed to each artist individually, are to be reviewed periodically. The first reviews would not take place until 1983. It is expected that apprentices would move up to the level of journeymen after two years and that journeymen and masters would continue to show significant signs of improvement or innovation in their work.

Guild director Helen Welford is not at all sure how well this system will work. Many members are unhappy with any form of jurying, and Welford suspects that this system, as applied, will require modifications to make it serve the Guild's twin goals of maintaining openness and fostering creativity. But the system is a good start, she feels. She expects that within two to three years this approach should begin to yield significant improvements in the quality of work exhibited at the Summer Arts Festival.

PETER YATES

Comments: Of the three fairs, the Summer Arts Festival certainly offers the most varied assortment of exhibitors and merchandise. Many well-established professional craftspeople have exhibited here ever since the free fair days. Lack of organized jurying makes for a broader range of experimental possibilities, some successful, some not. Beginning craftspeople produce less expensive items that appeal to casual buyers.

So, though there's a certain amount of mediocre work at this fair, it's balanced by a good deal of high-quality work. The fair is well organized and intelligently promoted.

The campus section is still preferred by many Guild members with the most seniority, but the Main Street section has caught up in quality and sales. Some artists who have had booths on Main Street prefer that location because, with only one row of booths, it is less congested. The campus location in front of the Michigan Union on State Street offers shade, lawns, and an impressive setting, along with an unusual selection of outdoor food. Main Street, on the other hand, is well supplied with restaurants.

Entertainment, programmed by Eclipse Jazz, is held this year on the stage in front of the Michigan Union. (See Events calendar starting on page 69.)

Artists' demonstrations aren't being given this year, but exhibitors are encouraged to demonstrate their crafts in their booths.

Children's activity area is on the lawn in front of the Michigan Union.

Information booths are on State Street in front of Angell Hall and on Main Street at Liberty in front of Kay-Jay.

Public Service Booths are on Main Street. Recycle Ann Arbor and the Ecology Center have booths in front of Ann Arbor Trust at the corner of Main and Huron. The Ann Arbor Center for Independent Living, Creative Crafters (an organization for handicapped craftspeople), and Golden Touch (a group associated with the Foster Care Home in Ypsilanti) have booths at Main Street locations to be arranged.

Food, including All-American treats and international specialties, is available at outdoor booths on Campus on Union Drive (the circle at the side entrance to the Michigan Union) and downtown at various locations:

FOOD ON MAIN STREET

In front of Ann Arbor Bank, Main at Huron:
Omega Psi Phi Fraternity
soft drinks

In front of DeFord's:
Gabriel Richard Booster Club
kielbasa, popcorn, Coke

Elks/Civic Theatre Parking Lot at Main and William:
Ann Arbor Democrats
hamburgers, Coke, coffee, iced tea, lemonade, orange juice, sweet rolls

Main at William:
Afghanistan Banana Stand
oranges, apples, peaches, nectarines, bananas, plums, cherries, dried fruit and nuts

FOOD ON STATE STREET

Corner Cottage Child Care Center
sno-cones

Michigan Union food service
polish sausage, beef and chicken kabobs, fruit and juice cart

Ann Arbor Farm-Labor Organizing Committee Support Group
tostadas, burritos

Clonlara School
hot dogs, Coke

Sun Bakery
pizza, blueberry and strawberry smoothies, ciders, iced tea, coffee, pastries, rice and vegetable turnovers

Rani Mahal—Food from India
chicken and vegetable curry, chapatis, salads, Coke, Sprite, root beer, diet pop, seekh kabah

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Exhibitors

BATIK

I-20	Dean, Callie
L-1	Erlewine, Phyllis
X-1	Fitzharris, Liz
L-17	Jellema, Ruth
R-16	Modney, Sandy
L-3	Romaine, Judi
N-10	Shostak, Carol
X-5	Sneden, William

CERAMICS

T-7	Adler, Rosellen
K-1	Albert, Paula Gail
L-18	Ballard, Patricia
J-17	Benson, Rex
M-14	Benzinger, Jan
U-12	Bier, Ray
P-5	Bolt, Susan
N-20	Brophy, Jay
I-4	Chaikin Linda
O-17	Chamberlin, Marsha
R-11	Christopher, Betty
M-8	Cline, Carol
X-12	Conrow, Ginny
L-11	Dabbert, Pat
V-18	Davis, Jim
I-20	Dean, Callie
U-4	Duvall, Michael
U-4	Duvall, Rita
T-14	Evans, Dick
L-22	Evans, Rod
K-6	Fahsett, Betty
R-17	Bascue, Fay
I-17	Flickinger, Paul
I-6	Forner, Susan
M-14	Foxfarm Pottery
N-1	Freimarck, John
J-16	Genszler, George
S-10	Gladys, Joan
S-1	Gogin, Jay
I-14	Green, Bruce
J-2	Healy, Susan
R-8	Heerspink, Brent
L-5	Hoeft, Dick
K-22	Huff, Barb

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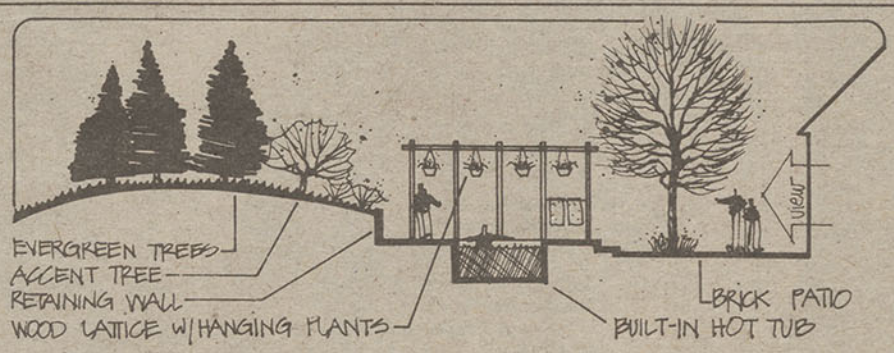

Landscape Architectural Design.
Site Selection/Building Placement/Zoning Review.
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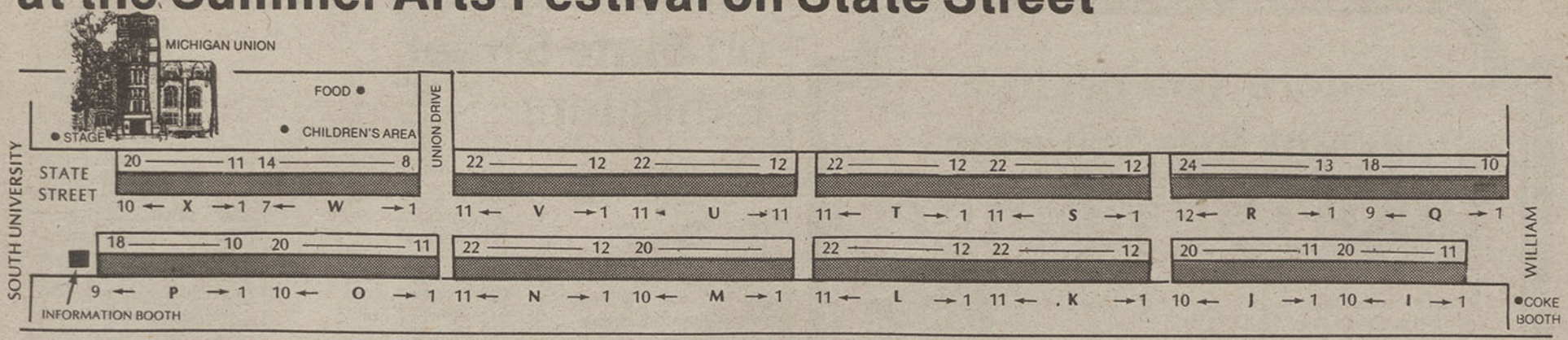
at the Summer Arts Festival on State Street



R-24 Hyne, Aileen
X-20 Hubbard, Dennis
N-9 Iverson, Janet
P-7 Johnson, Peter
V-10 Essene-Jones, Gail
S-15 King, Sara
Q-4 Kirk, Edward
M-1 Kontonickas, Pat
N-6 Koucky, Charles, Jr.
S-3 Krueger, Tom
O-13 Lahti, Julia
O-14 Lahti, Keith
M-2 La Mers, Evelyn
W-4 Larson, Angela
V-21 Lauer, James
Q-14 Leacock, James
O-11 Le Sueur, Kathie
M-12 Lieberman, Ron
U-15 Martin, M.S.
U-10 McAlpine, David
W-10 McMurry, James
J-6 Montgomery, Bruce
J-12 Monticelli, Nancy
V-26 Moore, Donna
V-28 Nagengast, William
N-10 Nathan, Kathleen
P-11 Nelson, David
P-13 Niedzwiecki, Jon
K-19 O'Keane, James
V-13 Olszewski, Steven
M-3 Osborne, Nora
K-4 Packard, Carol
I-11 Pollet, Phil
S-16 Quick, Ada
N-18 Racine, Margo
R-21 Reinert, James
X-15 Remsen, Irving
J-14 Risak, Edward
X-8 Roeda, Carol
I-8 Roggow, Larry
T-18 Rosenbloom, Carol
N-11 Ross, Kelly
P-15 Salazar, Linda
P-2 Salveson, Raye
S-14 Schick, Wanda
M-19 Slomovits, Helen
W-2 Smilove, Stephen
N-14 Smith, Stephen
U-14 Soldacki, Vincent
J-4 Steinhoff, David
S-19 Stephens, Laine
S-18 Stephens, Peter
S-21 Stephenson, Shirley
S-6 Stevens, Rose
Q-16 Taggart, Steven
Q-8 Thielen, Sally
V-13 Traboe, Jack
U-9 Tudzarov, Georgi
W-8 Vandenberg, Vivian
N-26 Voorheis, John
T-20 Winzenz, Sandy
L-12 Woods, Ken
V-6 Yourist, Kay

TWO-DIMENSIONAL (printmaking, drawing)

N-5 Abshier, Jane
P-9 Bailey, Susan
K-8 Baldwin, Anita
M-10 Bishop, Marilyn
V-16 Blocksma, Dewey
R-14 Boehm, Chloe
P-5 Bolt, Susan
R-22 Brady, Michael
I-4 Frye, Della
J-14 Clark, Julie
M-5 Didier, Cecilia
U-11 Dienstag, Mildred
R-15 DiGaetano, Beverly
S-10 Gladys, Joan
V-24 Hamady, Susan
M-7 Hart, Gay
Q-3 Kizer, Nancy
V-2 Lerfald, Larry
V-1 Lerfald, Lee
W-3 Louvier, Nancy
W-14 McVicker, Dolores
M-6 Olson, Sarah
L-15 Schary, Emanuel
S-12 St. John, Barbara
N-19 Talbot, Jonathan
K-20 Tasco, Irving
T-6 Titus, Kathleen
P-3 Weyant, Carol
V-23 Williams, Thomas
X-16 Ybarra, Carolyn
Q-19 Zubritsky, Leo

ENAMELS

I-9 Fitzpatrick, Kathleen
U-8 Keil, P. L.
N-24 Kudla, Frank
O-19 Pinkus, Ruth
O-12 Sutton, Anthony

FIBER (weaving, macrame)

I-9 Davis, Karen
J-12 Fogarty, Gerry
X-8 Fowler, Laurie
T-22 Harris, Jane
K-22 Huff, Barb
X-20 Heys, Susan
V-7 McDonald, Penelope
I-10 Mink, Marje
N-18 Racine, Margo
I-7 Roggow, Carol
S-9 Schleif, Gary
Q-11 Strait, Christina
Q-15 Taggart, Sharon
X-19 Thelen, Bill
T-12 Trestain, Charlene

FOLK ART

O-9 Allen, Mark
U-1 Barton, C. M.
Q-1 Coelius, William
T-2 Cooney, Peter
I-15 Ellison, Lucinda
Q-13 Goral, Helmut
Q-10 Henry, Polly
M-19 Kane, Shari
R-1 Kaulins, Jan
I-9 Leibenguth, George
L-21 Molloy, Susan
P-10 McClure, Bobbe
P-10 McClure, David
X-16 Nureyev, Marjorie
W-5 Shapiro, Shep
N-12 Smith, Hank
J-19 Stevens, David
Q-11 Strait, Stephen
T-12 Trestain, Charlene
O-4 Weinauer, Sue
X-16 Ybarra, Carolyn

BLOWN GLASS

K-11 Gray, Kerry

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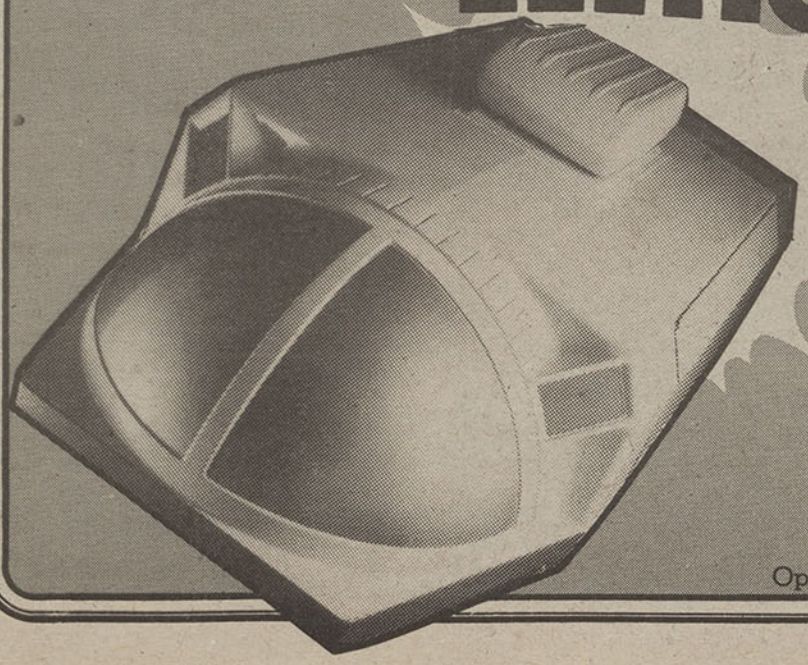

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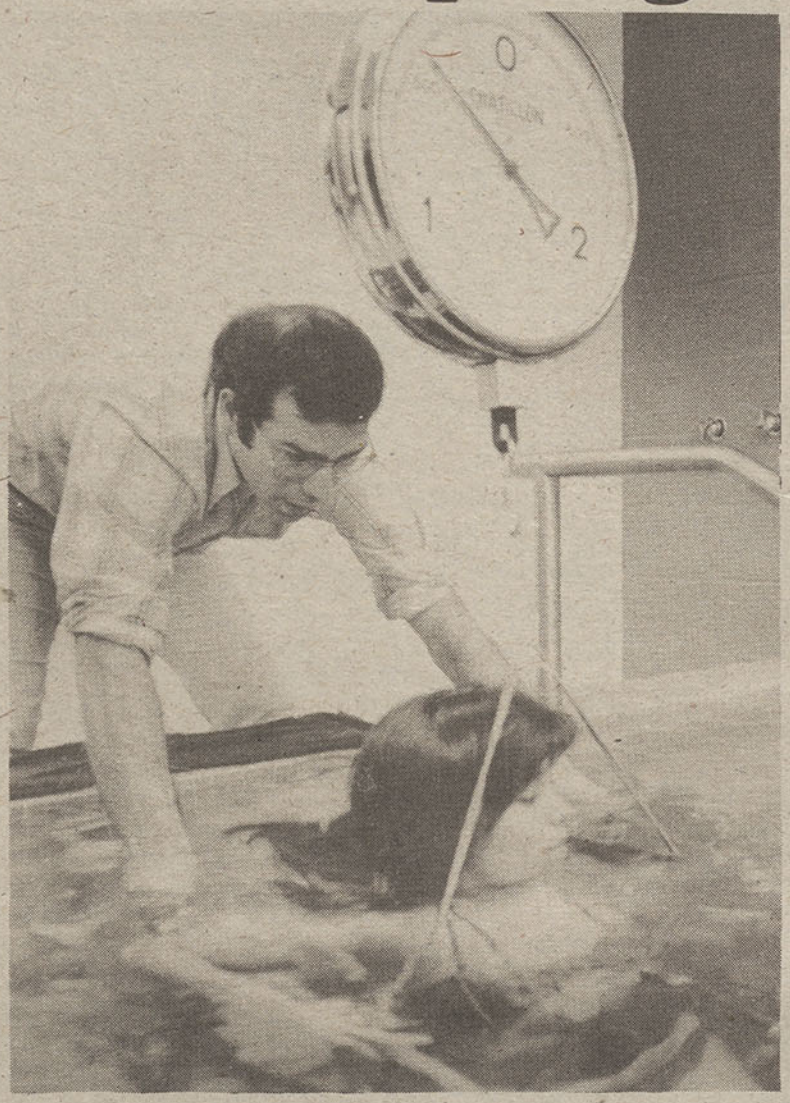

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THE UNIVERSITY OF MICHIGAN 1817

CENTER FOR FITNESS and Sports Research
Department of Physical Education
School of Education
The University of Michigan

Summer Arts Festival on State Street Exhibitors

LEADED GLASS

N-5 Abshier, Jane
J-15 Brooks, Sally
O-7 Cramer, Bob
K-2 Cunkle, James
K-16 Eikenberry, Braxton
T-20 Greenwald, Bonnie
T-4 Higgins, Frank
U-7 Hill, Karyl
R-24 Hyne, Eileen
S-4 Johnson, Roy
L-6 Lahy, Carol
S-12 Lang, Paul
S-5 Latta, Kathryn
M-13 McDole, Dolores
N-10 McMillan, Judith
O-2 Myers, Michael
R-2 Noblet, Stephen
M-4 Rothfuss, Mike
S-20 Sadow, Harriet
V-5 Segal, Neil
P-14 Vavrina, Bob
X-17 Werner, Loretta

JEWELRY

L-13 Aires, Nancy
O-6 Auch, Terrance
T-8 Babcock, Wayne
J-18 Berry, John
M-10 Bishop, Marilyn
M-10 Bishop, Ron
X-21 Bourque, Jean
X-21 Bourque, Szari
J-9 Brenner, Peter
R-12 Christopher, Ken
J-11 Cyberski, Joe
T-5 Dabrowski, Barbara
L-2 Diem, John
W-13 Doss, John
I-15 Ellison, Lucinda
P-13 Faluso, Corrine
I-9 Fitzpatrick, Kathleen
I-6 Forner, Susan
J-13 Forney, Jack
J-13 Vorgang-Forney, Marian
S-11 Gladys, Chet
T-16 Hartmann, Daniel
T-3 Karner, John
K-12 Kazmierski, Mary F.
K-11 Keller, Marlene
J-11 Keyes, Anne
X-4 Kroeger, Loreen
N-24 Kudla, Frank
N-15 Lavalle, Jeannine
V-27 McMurry, Vitrice
K-13 Miranda, Richard
V-12 Nelson, Elizabeth
X-2 Parsons, Dave
N-8 Patterson, Jenifer
L-8 Plumail, Michel
P-10 Reece, Carol
N-2 Rice, Richard
J-5 Rubenstein, Janet
L-10 Seidel, Carolyn
P-14 Shepera, Deborah
T-1 Skalski, Rochelle
K-14 Skardi, Robert
P-16 Stinson, David
Q-11 Strait, Stephen
V-17 Sucherman, Barbara
O-12 Sutton, Anthony
O-16 Terry, Bob
Q-15 Thibodeau, Ralph
V-8 Tinsley, Dana
O-10 Walker, Patti
O-4 Weinauer, Sue
W-9 Wells, James
N-25 Wenckus, Jon
S-7 Wilson, Gary

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Valet Parking

Campus Inn

S-8 Wilson, Kathryn
L-20 Yager, Jan

LEATHER

V-3 Amsler, James
T-11 Arnold, Sharon
W-10 Bellino, Christine
W-6 Burrell, Curtis
X-10 Gomes, Daniel
R-5 Holden, Nancy
O-3 Hoopes, Thomas
N-17 Liss, Karl
R-20 Makela, Eric
N-21 Olen, Barry
N-4 Radcliffe, Susan
P-13 Rothwell, William
I-16 Sizemore, Mark
O-5 Tenenbaum, David
K-15 Vergith, Wayne
V-14 Winter, Susan

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O-6 Auch, Terrance
K-8 Baldwin, Anita
Q-5 Benson, Henry
R-14 Boehm, Chloe
O-8 Borden, William
R-22 Brady, Michael
O-18 Budris, Joan
P-1 Carlstrom, Lucinda
Q-12 Coleman, Scott
K-21 Cybyske, Donna
I-12 Darren, Calum
R-15 DiGaetano, Beverly
U-17 Dornisch, Al
U-15 Ferris, Walter
I-4 Frye, Della
W-1 Hallen, Leonard
V-24 Hamady, Susan
P-12 Hanson, Harriet
I-9 Leibenguth, George
T-21 Matsui, Pat
J-1 McCarthy, Ozora
K-3 Metzler, Jan
L-4 Miller, DerDerian
I-2 Naselli, Paula
V-4 Partridge, Irene
U-7 Piekny, Stanley
N-13 Popp, Antone
X-12 Robinson, Alice
L-15 Schary, Emanuel
I-18 Sirko, Helen
M-11 Skarritt, Jacqueline
M-9 Strang, Frances
V-19 Sullivan, Kay
J-10 Tacke, William
N-19 Talbot, Jonathan
R-7 Thorne, Joan
Q-7 Unwin, Christine
V-22 Vamos, Ruth
X-6 Wander, Gustave
S-2 Watson, Donna
P-3 Weyant, Carroll
P-6 Williams, James

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I-4 Chakin, Linda
S-17 Dokas, Dick
N-9 Miller, Paul
U-2 Morse, James
R-9 Pennington, Donald
O-20 Pinkus, Walter
J-7 Turner, Bill
W-11 Wade, Timothy
V-23 Williams, Thomas

SCULPTURE

R-19 Amidei, Jack
L-13 Aires, Nancy
O-6 Auch, Terrance
V-20 Bergasse, John
U-12 Bier, Ray
M-10 Bishop, Ronald
V-16 Blocksma, Dewey
P-5 Bolt, Susan
L-7 Bucha, Mike
V-26 Burtscher, Kathy
K-2 Cunkle, James
K-7 Dalton, Darby
X-22 Dalton, Sonny
L-2 Diem, John
S-12 Duncan, Gary
X-8 Fowler, Laurie
V-25 Gill, John
S-10 Gladys, Joan
J-20 Hay, Dan
N-22 Heneveld, Jim
I-13 Jansen, Ira
L-17 Jellema, Ruth
O-15 Joyce, Patricia
J-3 Justice, Rulon
M-14 King, Doris
S-12 Lang, Paul
U-18 McCall, Lee
I-2 Naselli, Paula
L-14 Olsen, G. E.
W-8 Pattie, Susan
U-7 Piekny, Stanley
U-3 Pinney, Diane
N-13 Popp, Antone
Q-2 Potts, Ronald
I-1 Romano, Joseph
J-8 Rose, Virginia
R-6 Rosenthal, Shelley
S-14 Schick, Wanda
R-4 Schmidt, Ron
W-5 Shapiro, Shep
U-13 Sottile, Samuel
X-19 Thelen, Bill
I-3 Turner, Jack
X-3 Wallace, Leon
V-15 White, Jean Ann
P-8 Winship, Robert
T-17 Wolfe, David

TEXTILE (Soft sculpture, quilts, clothing)

R-13 Burtch (Dankert), Lora
V-26 Burtscher, Cathy
R-13 Cierpial, Ralphine
K-10 Ham, Yvonne
Q-10 Henry, Polly
I-13 Jansen, Ira
J-3 Justice, Rulon
V-7 McDonald, Penelope
L-21 Mildonis-Fritz, Madaline
R-16 Mooney, Sandy
I-2 Naselli, Paula
N-23 Nureyev, Marjorie
I-19 Ochsenschlager, Nancy
W-8 Pattie, Susan
W-7 Rutherford, Gaye
K-17 Schultz, Sue
P-4 Torres, Pamela
V-15 White, Jean Ann

WOOD

L-16 Anderson, Stephen
L-9 Aronson, Michael
L-21 Barnes, Matthew
S-16 Bednarz, Dan
T-10 Bond, Jack
Q-6 Brown, Judith
I-5 Cacich, Frank
L-19 Cary, David
Q-1 Coelius, William
N-16 Cornelius, Donna
R-3 Cyberski, Ken
N-7 Czuk, Peter
T-19 Dixon, Michael
V-23 Dravecky, Thomas
K-16 Eikenberry, Braxton
U-16 Garvelink, Frank
U-6 Griffith, Harry
X-11 Herskovitz, Irene
X-11 Herskovitz, Sandor
N-3 Hippler, Joseph
S-4 Johnson, Roy
T-13 Kepler, Mark
W-12 Kolberg, Kirk
I-9 Leibenguth, George
R-10 Lindstrom, Gerald
R-18 Miller, Robert
X-9 Morge, Raymond
O-1 Munn, Lance
N-21 Olen, Barry
T-9 Ostrowski, Robert
V-11 Ott, Rick
K-5 Packard, James
V-9 Poisson, Michael
K-18 Schultz, Allan
N-12 Smith, Hank
S-22 Snyder, Phoebe
X-14 Sprague, Sharon
J-19 Stevens, David
K-12 Thornton, Barbara
X-13 Ulery, John
O-10 Walker, Patti
T-15 Wygmans, Hugh

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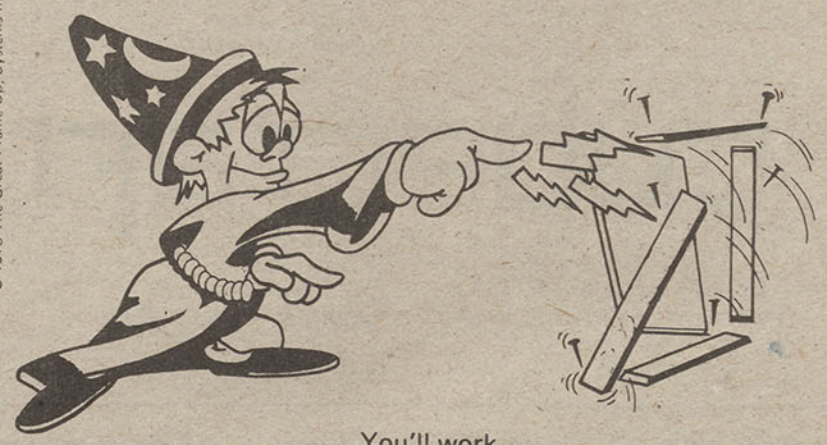

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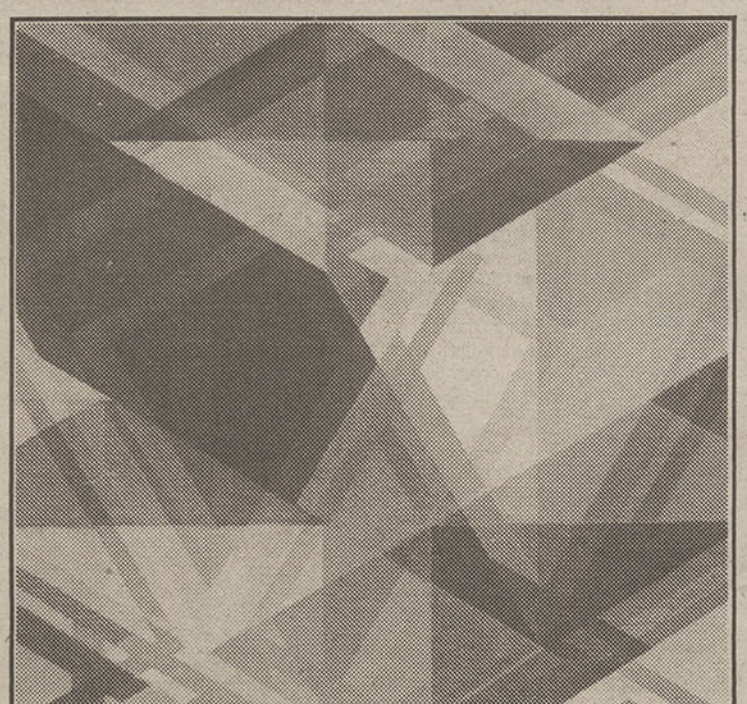

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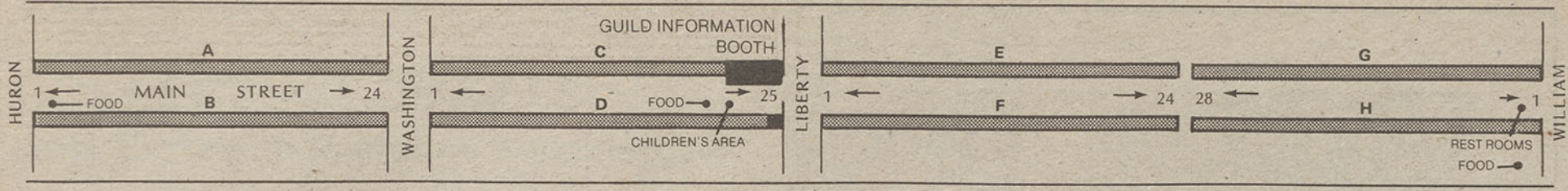

EXHIBITORS at the Summer Arts Festival on Main Street

JIM KRUZ

BATIK

F-4 Abel, Cynthia
D-6 Hershberger, Clark
H-23 Marett, Robert
A-7 Voight, Molly

CERAMICS

B-19 Anderson Ken
B-9 Andrews, Wayne
G-6 Broderick, Janet
G-20 Brown, Thomas
A-19 Carmichael, Dan
C-9 Case, Daryl
H-4 Christensen, Joan
A-1 Clancy, Joyce
H-24 Clayton, Burneta
F-13 Cooney, Katy
G-1 Crumb, Michael
H-27 Curtler, Doug
H-11 Davis, Donna
F-2 Dressler, Patrick
C-19 Emrich, Terri
F-11 Farley, Heide
D-7 Finesilver, Nancy
B-17 Fogarty, Paul
G-22 Frahm, Robert
E-12 Fry, Sharon
D-16 Geyer, David
C-22 Gibson, Barbara
D-18 Greenman, Emerson
D-18 Greenman, Marjorie
E-15 Hemmes, Pam
G-10 Hensel, Susan
G-15 Hope, Michael
E-10 Jensen, Ken
G-12 Jepson, Barry
C-14 Kendall, Robb
F-23 Kiste, Balerie
H-3 Krause, Gordon
H-6 Lawther, Leslie
A-5 Miller, Gary
A-9 Nelson, Doug
B-5 Oss, Terry
H-22 Paas, Alan
B-15 Palmer, Carolyn
H-15 Porter, Spencer
E-22 Reynolds, Ron
D-12 Russell, Judith
B-14 Russell, Thomas
H-14 Saenger, Peter
A-21 Sloniker, Sue
E-17 Stoll, Patricia
A-3 Tilton, John
C-8 Turner, Patricia
D-19 Van Asdale, Dona
H-26 Weaver, Sally
F-2 Weisgram, Mary
C-11 Wood, Ann Cecilia
E-21 Zakala, Diane
H-1 Zaros, George
H-1 Zaros, Rosene
G-25 Zeber, Claudia

TWO—DIMENSIONAL (Printmaking, drawing)

E-18 Blackley, Lonnie
F-5 Cannizzar, Nick
F-8 Cislo, Arthur
C-4 Davidson, Nancy
B-3 Holtrey, Jo Ann
F-15 Kasnak, Bob
E-16 Kirshenbaum, Esther
B-21 Kuschel, Leo
F-8 Landau, Marlene
H-2 McClung, Catherine
F-16 Nash, Mary
H-25 Olson, Mary
B-11 Patterson, Gail
B-11 Patterson, Rich
G-7 Pellar, Ken
E-5 Pixley, Sylvia
H-21 Price, Heather
H-18 Roy, Jan
B-14 Russell, Thomas
C-21 Schnarr, Steven
H-7 Sisson, Kathy
F-20 Spratt, Douglass
E-2 St. Peter, Beverly
D-14 Strowe, Laura
D-10 Suffel, Cathy
F-19 Swift, Don
G-27 Weed, Saundra
F-1 Wier, Peggy
C-10 Wobig, Arthur

FIBERS (weaving, macrame)

A-20 Bantle, Pat
C-20 Emrich, Sharon
G-26 Fritz, Leonard
G-26 Fritz, Madeline
B-18 Gregor, Bud
B-4 Jacobson, Ann
B-4 Jacobons, Jeff
C-6 Kent, Rita
E-9 Listing, Dana
H-6 Moffitt, Robin
B-16 Molenkamp, Billie
D-11 O'Toole, Terry
D-3 Paparone, Candis
A-20 Ridella, Sandra
F-21 Sanzi, Andrea

FOLK ART

B-20 Bilyeau, Amanda
E-4 Cooch, Beverly
D-8 Halliburton, Wilma
A-10 Saling, William
E-21 Tate, Mayeve
E-11 Ringwelski, Paul

LEADED GLASS

A-18 Bantle, Thomas
F-3 Codd, Marilyn
D-4 Csokas, Joseph
C-1 Desmith, Laura
F-3 Horste, Cindi
B-23 Key, Charles
B-12 Nabholz, Martin
A-18 Osius, Timothy
G-7 Pellar, Ken
B-23 Porter, Mack
G-13 Swemba, Mike
F-9 Warmuth, Jeff

JEWELRY

D-14 Austin, Jean
H-5 Bowen, Lynn
C-12 Bucklew, John
F-22 Cohn Lee
D-9 Crawford, Bernard
H-27 Dyer, Benton
H-26 Dyer, Marcella
C-5 Glinski, Wanda
A-2 Juneau, Pat
H-15 Kasotis, John
F-23 Kiste, Valerie
H-8 Loiko, Bob
A-3 Marraccini, Lee Anglo
A-22 Martin, Dick
E-3 Michlin, Joan
H-15 Porter, Spencer
C-17 Rogers, William
D-1 Schwager, Vicki
A-17 Sher, Carol
G-8 Sochowicz, Ken
F-18 Terr, Lynne
E-7 Unger, Peter
D-19 Wetland, Andrew
H-20 Woods, Lee
G-24 Young, Mary Ann

LEATHER

D-13 Ball, Michael
E-9 Bentley, Chuck
H-5 Bowen, Lynn
F-14 Butler, Jerry
A-11 Evick, David
H-9 Helka, Pam
B-8 Malan, Allan
B-5 Meech, Rita
H-10 Mills, Daniel

PAINTING

B-20 Bilyeau, Wallace
B-22 Brasfield, Sally
F-5 Cannizzar, Nick
F-12 Kruse-Chase, Marje
E-14 Collopy, Richard
C-13 Davids, Sean
C-18 Davis, Ralph
D-5 Dougherty, Richard
G-22 Frahm, Robert
G-26 Fritz, Leonard
G-26 Fritz, Madeline
F-7 Gallagher, William
A-9 Gross, Martin
G-21 Kasmerick, Sheryl
C-23 Legault, Tom
G-17 Lin, Ping Hsiung
D-12 Longmate, Nancy
E-1 Mau, Hui-Chi
A-6 Nichols, Norman
D-20 Raumond, Marilyn
H-13 Schut, Francine
F-20 Spratt, Douglas
F-1 Weir, Peggy
F-5 Weston, Thomas
G-27 Weed, Saundra
C-16 Woods, Michael
C-2 Wood, Sylvia
A-12 Zaretsky, Joel
C-16 Zucco, Robert

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G-2 Houtman, William
B-13 Konwinski, James
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G-5 Jackson, Gerald
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B-7 Blanchard, Ron
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D-15 Bruns, Sheila
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A-4 French, Richard
A-23 Galbraith, Dallas
V-25 Gill, John
C-15 Huegel, Jan
A-2 Juneau, Pat
G-14 Martin, Robert
E-5 Pixley, Sylvia
F-11 Portschy, Donald
D-19 Wade, Robert
E-8 Wallace, Evelyn
G-3 Wilson, John
E-19 Yano, Al

TEXTILE (soft sculpture, quilts, clothing)

H-26 Dyer, Marcella
E-21 Tate Mayeve

WOOD

F-4 Able, Cynthia
F-15 Berari, David
F-15 Berari, Romaine
E-23 Dizinno, David
G-16 Durfee Edith
G-16 Durfee, Russ
G-19 Efta, George
G-4 Emaus, Jack
G-4 Emaus, Tom
E-6 Faulkner, Tom
G-11 Fineman, Michael
G-26 F itz, Leonard
G-26 Fritz, Madeline
D-17 Gale, Curtis
A-16 Hamilton, Jack
F-21 Hass, John
F-10 Jewett, Coleman
F-15 Kasnak, Bob
D-17 Miller, James
B-10 Pounder, Stephen
E-20 Roose, John
H-12 Ross, Gerald
E-13 Rudden, Dave
E-17 Stoll, Patricia
G-13 Swemba, John
G-13 Swemba, Mike
A-8 Tarasciewicz, Simon
E-20 Tracey, Michael
H-16 Williams, Johnny

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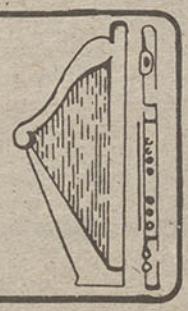

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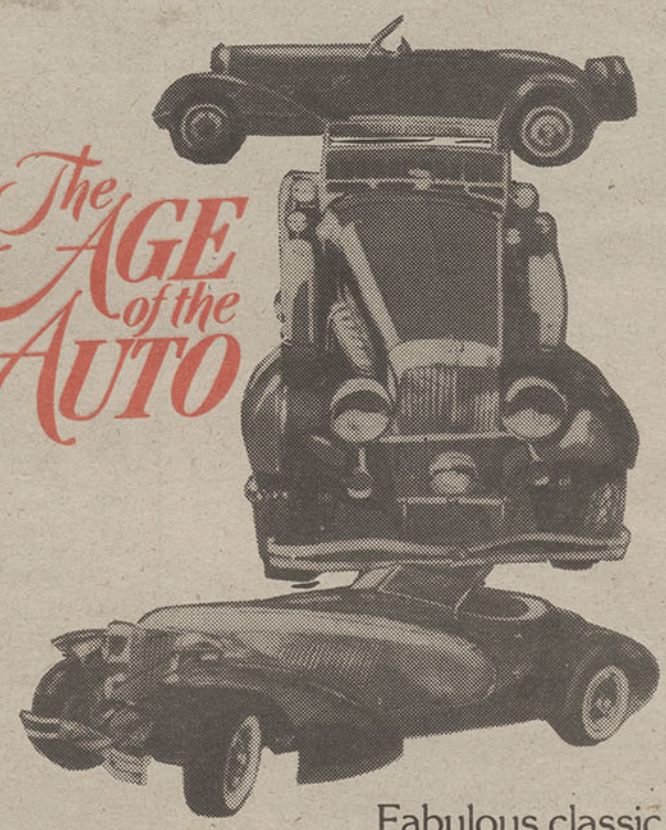

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Potters Jerry Berta and Madeline Kaczmarczyk and their fifteen-month-old daughter Amy live in the house Jerry built in Rockford, Michigan, a few miles north of Grand Rapids. After moving to Rockford from Detroit in 1975, Jerry and Madeline bought eighteen acres of land. Jerry designed the house by building little cardboard models of the parts of the house and moving them around until the configuration pleased him. The house—an example of chicken coop construction, according to Jerry—was built one summer between art fairs. The work was so exhausting that Madeline and Jerry regarded the gruelling art fairs as vacations that year.

The house is filled with the hundreds of items they have acquired, mostly through trade, at the ten or so art fairs they exhibit at each year. They have so many mugs—about a hundred—that many of them are stored in the basement. Why so many? Mugs are a real bargain, Jerry feels. "You'd pay $3 for a mass-produced mug at K-Mart, while for $5 you can find a handmade mug, one of a kind, at an art fair." Furthermore, when friends visit, they can drink from the mug that suits their mood of the moment. Much of the food sits in canisters and jars they have traded for. Their mismatched dinnerware was all traded for, as were their holders for knives and paper towels. Their walls are covered with pottery, porcelain, prints, and photographs, all acquired at art fairs. Jerry and Madeline plan to trade less this year. They are running out of wall space. "We'll have to wait until we add onto the house," says Jerry.

There is an etiquette to trading at art fairs. As Jerry explains, he'll walk up to somebody's booth and say, "Gee, this is nice." If, later on, they come by his booth and say, "I really like your stuff," then he is all set for a trade. What one does not do is walk up to a booth and suggest a trade without any foreplay, because the artist whose work you admire may simply hate your work. Out east they are even more discrete, according to Jerry. Artists who want to trade will leave their business cards in other artists' booths, while they're away, thus avoiding the awkwardness and bruised feelings that ensue when a trade is rejected.

Daughter Amy can expect to grow up surrounded by toys that Jerry and Madeline traded for at art fairs. Her first toy, a stuffed flamingo, was thus acquired before she was born. Though not yet one and a half, Amy has acquired the habits of an art fair veteran. Jerry believes she may be the only fifteen-month-old baby in existence who, when given a piece of newspaper, wraps something up.

One collection that Jerry did not come by at art fairs is his neon, garnered from a movie theater and a sign shop that went out of business. Jerry wanted to accent the house with neon stripes, but Madeline said no; in winter, when the leaves are off the trees, the neon house would be visible from the freeway and might easily attract the hungry, the sleepy, or the merely curious. As a result, in the woods surrounding the house neon signs lie on the ground awaiting the day that Jerry decides what to do with his collection. Winter visitors to Jerry and Madeline's have to walk carefully through the woods, because that snapping under foot is as likely to be an "air conditioned" or "hamburger" sign as a twig.

—Peter Yates

PETER YATES

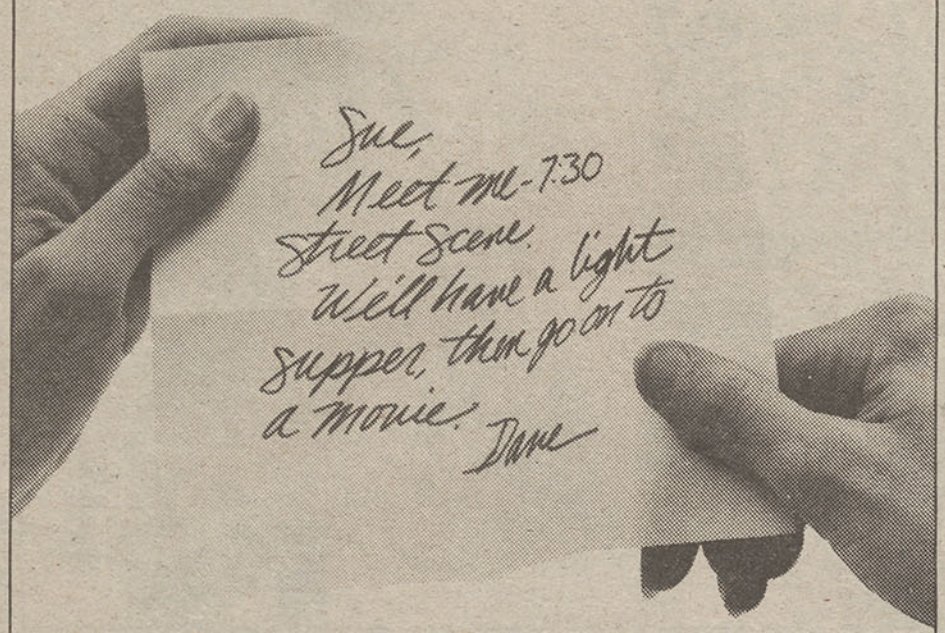
Madeline, Jerry, and baby Amy in the kitchen, with part of their mug collection.

PETER YATES

Part of the pottery collection. On shelf, top: *teapot by Yosuke Haruta, vase by Fred Warren, teapot by John Glick.* Bottom: *teapot by Joyce Petrokowitz, plate by Natalie Silverstein, metal container by Pat Garrett.* On the bookcase, *next to the binoculars: vase by Bob Struthers, jar by Madeline.*

Jerry in front of his owner-built house, waiting for the day when he can plug in his neon collection.

PETER YATES



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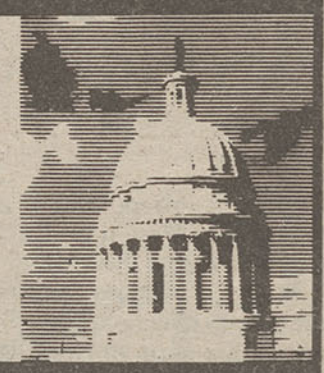

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COLLECTING CRAFTS:
Pat Garrett

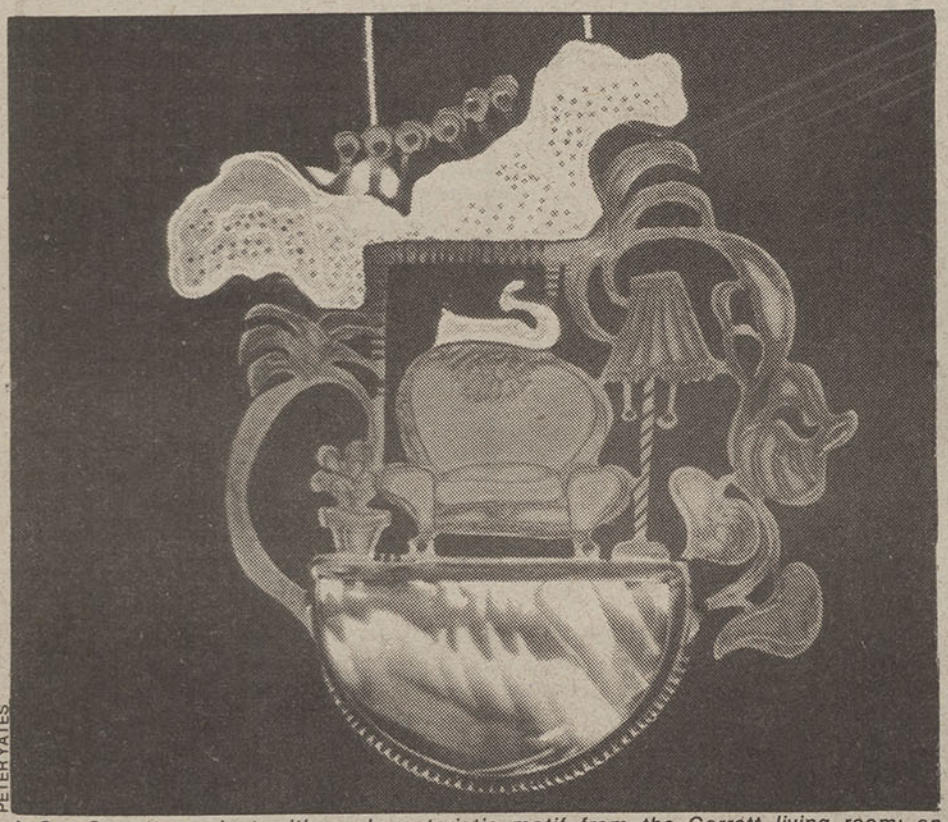
When jeweler Pat Garrett and her family move to Middlebury, Vermont, this summer, one of Ann Arbor's more original interiors will have been packed up and trucked off. Pat and Evan Garrett's home on South Seventh is a typical clapboard Queen Anne house on the outside, but the interior is like an artist's vision of the All-American grandmother's house, circa 1945. Immaculate overstuffed sofa and chairs are decked out in the requisite crocheted antimacassars. Up toward the ceiling, rooms are outlined with wallpaper borders in the dark pink and green tones and sculpted patterns popular in the Forties. Hanging at the windows are lace curtains from Sears, low-cost reproductions of the very curtains in Sears' 1900 catalog. A comfortable clutter of decorative objects covers tables, the upright piano, and the shelves in the study. The front room rug is a multi-colored floral fantasy straight from Pat's grandmother in Detroit.

Though the general effect resembles a house that reflects several decorating decades ending with World War Two, the colors and details indicate a very personal artistic sensibility. In the front room particularly, Pat has indulged her love of color: pink walls, light green and blue linen upholstery, blue flowered rug, and accessories—mainly clay pieces acquired from fellow artists—that pick up this light pastel mood, which is rather fanciful but at the same time somewhat formal.

Pat denies she's a nostalgia buff. The plump chair, for instance, that figures in many of her jewelry pieces, is there because it is comfortable and relatively inexpensive, even with its smart new upholstery from Clyde and Diane Godfrey. The clay pieces are contemporary and personal; few reflect historical styles.

Though Pat also collects textiles and works of other jewelers, her pride and joy is her clay collection, housed for the most part in a storage wall in the family study, along with board games and books. "I have always liked the sensual quality of clay," she says, "but I can't do it—it falls apart on me. Clay has the capacity for a lot of vitality. It has that ability to be anything—the person who's working with it determines what it is. It has the immediacy of their hands in the clay—they're working with it while it's wet."

Pat no longer trades, but she buys a lot of crafts. Like many artists, she buys on intuition and impulse without a budget. "If we have a good fair, I'll get something, or if I'm not doing so well, I'll get something anyway." She likes to look for fresh and exciting new artists, whose work is relatively inexpensive, and she continues to buy from people whose work she admires. "The common denominator is what feels personal and honest," she says. "I don't like slick." She feels a personal relationship with people she buys from, too. "You aren't wasting money buying when people work as hard and sincerely as the people I buy from. It gives them financial and emotional support." —*Mary Hunt*



PETER YATES

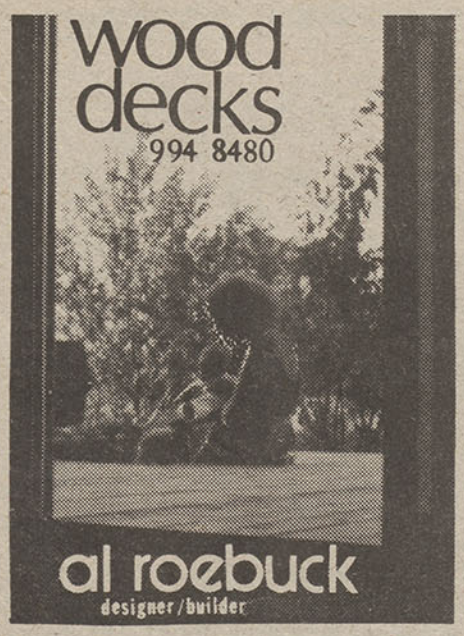
A Pat Garrett pendant with a characteristic motif from the Garrett living room: an overstuffed chair and old-fashioned floor lamp.

The Garrett living room, with Pat wearing the silk kimono she recently purchased from Randy Darwall at the big American Crafts Council wholesale fair at Rhinebeck, New York. It will be hung on the wall when not in use. The drawing, by Jan Field (Pat's teacher in the Eastern Michigan art department), was a wedding present 14 years ago. The antique world map was a gift from Evan's aunt. Other noteworthy items: the large corner vase by Steven Kemenyffy, which picks up every color in the room; Drew Smith's multicolored glass lamp with lighted base; Jerry Berta's diner on the piano, next to EMU professor John Loree's pot ("The first pot we ever bought, and we still love it," says Pat). The wallpaper border was discovered in a Lorain, Ohio hardware store.

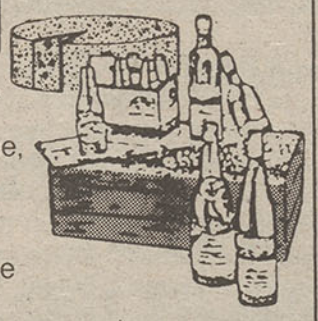
PETER YATES

Pat's clay collection juxtaposes expensive pieces with children's work. Left to right: *Andrea Gill's head-shaped vase; two pieces by Bennett Bean, in which wood-fired pots are painted with acrylics; a small white, egg-like pot by Sandra Byers; Don Pilcher's plump brown vase, slip-trailed, with a crystalline surface; drawing by Evan, a railroad buff, of the train station in his mother's hometown, North English, Iowa; juice can with applied cow, made by Joshua Garrett in his second-grade class at Bach School; Michael Duvall's Deco-inspired vase; Yosuke Harata's tray; reclining lion by the young son of jeweler Paul Morgan;Grace and Bill White's wood carving of a bird and turtle; Madeline Kaczmarczyk's pink vase, and Sandra Byers' small white piece.*

PETER YATES



Main Party Store
& The Downtown Delicatessen



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BUSINESS GUIDE

This listing covers, with few exceptions, only businesses located within the area shown on the map. Each business is listed under one category only.

ANTIQUES/USED FURNITURE

Finishing Touch Limited, Nickels Arcade
Old Curiosity Shop, 207 S. Fourth Ave.
Old Favorites Antiques, 410 N. Fourth Ave. (Kerrytown)
Premiere Galleries, Ltd., 201 E. Washington
Salvation Army Thrift Store, 105 E. Ann
Treasure Mart, 529 Detroit St.
Yankee Trader, 512 S. Main

APPAREL (See also Department Stores)

(M-Men's, W-Women's, C-Children's)
Ann Arbor Clothing Company (M), 211 S. Main
Ann Arbor Shirt Gallery, 209 S. State
The Attic (W), 1210 S. University
Ayla (W), 323 S. Main
Bagpiper (W), 1200 S. University
Bivouac (M, W), 332 S. State
The Budget Shop (W), 611 E. Liberty
Carol's Vintage Place, 100 N. Fourth Ave.
Checkmate (M, W), 302 S. State
Cloth of Gold (W), 611 Church
Ehnis and Son (M), 116 W. Liberty
Englander's (W), 1212 S. University
Fashions 'N Things, 415 N. Fifth Ave. (Kerrytown)
Fiegel's (M), 318 S. Main
First Position Dancewear, 522 E. William
Generations (C), 337 S. Main
Hutzel's (W), 301 S. Main
Iceland U.S.A. (W, M, C), 326 S. Main
Inn Shop T-Shirts, 100 S. Fourth
The Jeanery (M, W), 215 S. State (upstairs)
Kay-Jay Shop (W), 223 S. Main
Marti Walker (W), 214–218 S. State
Marty's (M, W), 310 S. State
Mary Dibble (W), 1121 S. University
Preis (W), Corner State & Liberty
Renaissance (M, W), 336 Maynard
Sam's Store (M), 207 E. Liberty
Second Hand Rose, 331 E. Huron
Seventh House (W), 211 S. State
Shahin's Tailoring, 212 S. Main
Shop for Pappagallo (W), 241 E. Liberty
The Steeplechase (M, W), 1119 S. University
Tice's Men's Shop (M), 1111 S. University
The Tree (M, W, C), 419 Detroit St.
Vahan's (M), 311 E. Liberty
Van Boven (M), 326 S. State
Van Buren Shop (W), Nickels Arcade
Wild's (M), 311 S. State

ART GALLERIES/FRAMING

Alice Simsar Gallery, 301 N. Main
Ann Arbor Art Association, 117 W. Liberty
Blixt Gallery, Nickels Arcade
Borders Book Shop Gallery, 303 S. State
Contemporary Graphics, 548 S. Main
De Graaf-Forsythe Galleries, 201 Nickels Arcade
Dreyfuss Gallery, 209½ N. Main
Graphic Art Wholesalers, 224 S. Main

House of Frames, 209 E. Liberty
The Lotus Gallery, 617 E. Huron
Megaframes, 205 N. Main
Middle Earth Gallery, 1209 S. University
Sixteen Hands, 119 W. Washington
Sprentall's Custom Framing, 122 E. Washington

AUTOMOTIVE

Budget Tire, 120 W. Huron
Drake's Gasoline, 401 E. Huron
Firestone Tires, 402 E. Huron
Fred's Gulf, 325 W. Liberty
Gallup-Silkworth Pump 'N Pantry, S. Main at Madison
Glen-Ann Gulf, 201 Glen at Ann
Standard Oil, 402 S. Main
Standard Oil, 1220 S. University

BAKERIES

Dom Bakeries, 300 S. Main
Quality Bakery, 347 S. Main
Sun Bakery, 301 E. Liberty
Wildflour Community Bakery, 207 N. Fourth Ave.

BANKS/S & L

Ann Arbor Bank, 101 S. Main, 505 E. Liberty, 1100 S. University
Ann Arbor Trust Company, 100 S. Main
Great Lakes Federal Savings, 401 E. Liberty
Huron Valley National Bank, 125 S. Fifth Ave., 777 N. University
Michigan National Bank, 112 S. Ashley
Michigan Savings & Loan, 111 S. Main
National Bank & Trust, 125 S. Main, 500 E. William

BICYCLES/TOYS

Campus Bike & Toy Center, 514–516 E. William
Kiddie Korner, 564 S. Main at Madison
Kiddieland, 200 S. Main
Student Bike Shop, 607 S. Forest

BOOKSTORES

Afterwords, 219 S. Main
Borders Books, 303 S. State
Christian Science Reading Room, 306 E. Liberty
Community Newscenter, 330 E. Liberty, 1301 S. University
David's Books, 622 E. Liberty
De la Ferriere Bookstore, 207 E. Ann
Eye of Agamotto Comic Book Shop, 340 S. State
Follett's, 322 S. State
Fourth Avenue Adult News, 217 S. Fourth
Grace Bible Church Book Shop, 170 N. State
Ladder Books, 309 E. Liberty
Logos, 1205 S. University
New Era Islamic Bookstore, 215 S. State
Old Curiosity Shop, 207 S. Fourth Ave.
Paideia Books, 313 S. State
State Street Book Shop, 316 S. State
Ulrich's, 549 E. University
University Cellar, Michigan Union
West Side Book Shop, 113 W. Liberty
Wooden Spoon, 200 N. Fourth

COMMUNITY SERVICES

Ann Arbor City Hall/Police, 100 N. Fifth Ave.
Ann Arbor Fire Department, 111 N. Fifth Ave.
Ann Arbor News, 340 E. Huron
Ann Arbor Observer, 206 S. Main
Ann Arbor Public Library, 343 S. Fifth Ave.
Chamber of Commerce, 207 E. Washington
Ecology Center, 417 Detroit St.
Federal Building, 200 E. Liberty
Ozone House, 608 N. Main
Secretary of State, 611 Church
State Senator Ed Pierce District Office, 543 N. Main
U.S. Post Office, 200 E. Liberty
U.S. Post Office, Nickels Arcade
Womanspace, 211½ N. Fourth Ave.

COPYING/PRINTING

Accu-Copy, 402 Maynard
Albert's Copying, 535 E. Liberty
Copyquick, 1217 S. University
Dollar Bill Copying, 611 Church
Great Copy, 108–110 E. Washington
Kolossos Printing, 310 E. Washington
Quality Copy Center, 109 Miller
Speed-A-Print, 717 N. University
Speedy Printing, 209 N. Main
The Wordprocessors, 211 S. State

DEPARTMENT STORES

DeFord's, 218 S. Main
Goodyear's, 122 S. Main
Jacobson's, 612 E. Liberty
Kline's, 306 S. Main
S.S. Kresge, 317 S. State

FLORISTS/PLANTS

Ann Arbor Flower Shop, 109 E. Liberty
Chelsea Flower Shop, 203 E. Liberty
Louise Flowers and Gifts, 334 S. State
Normandie Flowers, 1104 S. University
Saguaro Plants, 207 S. Ashley/121 W. Washington
University Flower Shop, Nickels Arcade

FOOD/LIQUOR/SUNDRIES

Applerose Grocery, 300 W. Liberty
Arbor Farms Market, 314 E. Liberty
Ascione Brothers Produce, 407 N. Fifth Ave. (Kerrytown)
Bagel Factory, 1306 S. University
Beer Depot, 114 E. William
Beer Vault, 303 N. Fifth Ave.
The Big Market, 314 E. Huron
Buckner's Fish & Meat, 639 S. Main
Capitol Market, 211 S. Fourth Ave.
Cheese & Chocolates, 639 S. Main
Druzetich Meat Market, 407 N. Fifth Ave. (Kerrytown)
Dunham-Wells Cheese & Wine, 407 N. Fifth Ave. (Kerrytown)
Eden's Whole Earth Grocery, 330 Maynard
Food Mart, 1123 S. University
The Garden Patch, 639 S. Main
The Gourmet's Goose, 639 S. Main
Kerrytown Pantry, 407 N. Fifth Ave. (Kerrytown)
Ling Lee, Inc., 407 N. Fifth Ave. (Kerrytown)
Main Grocery, 207 N. Main
Main Party Store, 201 N. Main
The Market Place Deli, 422 Detroit St.
Marshall's, 235 S. State
Monahan's Seafood Market, 407 N. Fifth Ave. (Kerrytown)
Moveable Feast, 326 W. Liberty, 407 N. Fifth Ave. (Kerrytown)
The Olive Branch, 415 N. Fifth Ave. (Kerrytown)
People's Food Co-op, 212 N. Fourth
People's Herb & Spice Shop, 211 E. Ann
People's Produce Co-op, 206 N. Fourth Ave.
Richard's, 639 S. Main
The Soy Plant, 211 E. Ann
State Discount, 307 S. State, 1235 S. University
Stop 'N Go, 615 E. University
Tice's, 340 S. State
Village Corner, 601 Forest Ave.
The Wine Shop, 639 S. Main
White Market, 609 E. William
Wolverine Liquor & Deli Shoppe, 600 S. Main

GIFTS/CRAFTS

J.T. Abernathy Pottery, Nickels Arcade
Artisans, 1122 S. University
Baobab, 123 W. Washington

The Berry Patch, 107 E. Liberty
Caravan Shop, Nickels Arcade
Classical Glass, 249 E. Liberty
Collected Works, 323 E. Liberty
Country Gate Wicker, 205 S. Fourth Ave.
Crown House of Gifts, 301 S. State
Fox Farm Pottery, 410 N. Fourth Ave. (Kerrytown)
Gift Collections, 249 E. Liberty
Harrer Imports, 410 N. Fourth Ave. (Kerrytown)
Helen Dobson, Inc., 110 E. Liberty
Expressions, 330 Maynard
John Leidy, 601 & 607 E. Liberty
Little Dipper Candles, 415 N. Fifth Ave. (Kerrytown)
Middle Earth, 1209 S. University
Osius Bantle Stained Glass Studio, 205 E. Washington
Over the Rainbow, 400 Maynard
Papermill, Inc., Kerrytown
Peaceable Kingdom, 111 W. Liberty
Plumed Serpent, 330 S. Main
Sangam Indian Crafts, 107 S. Fourth
Yellow Brick Road, 522 E. William

HARDWARE/PAINT/ GARDEN SUPPLIES

Anderson's, 125 W. William
Ann Arbor Implement Company, 210 S. First
Fischer Hardware, 221 E. Washington
Hertler Brothers, 210 S. Ashley
Painters Supplies, Inc., 221 W. Liberty
Schlenker Hardware, 213 W. Liberty
Silver Lead Paint Company, 300 E. Washington

HOBBY/PHOTO/SEWING

Impressions Fabrics, 319 S. Main
Ivory Photo, 606 S. Main
J. Leabu Sewing Machine, 319 E. William
The Needlepointe Tree, 222 E. William
Purchase Camera, 1115 S. University
Quarry Photo, 318 S. State
Rider's Hobby, 115 W. Liberty
Viking Sewing Center, 335 S. Main
The Wild Weft, 415 N. Fifth Ave. (Kerrytown)
Yarncraft, Nickels Arcade

HOME/KITCHEN

Complete Cuisine, 322 S. Main
Cubecraft, 212 E. Washington
Custom Counters, 416 S. Ashley
Delux Drapery & Shade Co., 207 S. Fourth Ave.
Design Cabinetry, 219 N. Main
Ernst Electric, 206 S. Ashley
Fan Flare, 326 W. Liberty
Handicraft, 337 E. Liberty
Kitchen Port Inc., 415 N. Fifth Ave. (Kerrytown)
Persian House of Imports, 320 E. Liberty
Ruth Roy Interiors, 301 N. Main
Smith & Nathan Furniture Makers, 415 N. Fifth Ave. (Kerrytown)
Top of the Lamp, 217 N. Main
The Ware House, 329 S. Main
Workbench, 410 N. Fourth Ave. (Kerrytown)

HOTELS

Ann Arbor Inn, 100 S. Fourth Ave.
Bell Tower Hotel, 300 S. Thayer
Campus Inn, 615 East Huron
Michigan League, 227 S. Ingalls

ICE CREAM/DESSERTS

Baskin-Robbins, 1101 S. University
Casablanca Ice Cream, 330 S. Main
Dom Bakeries, 300 S. Main
Jason's, 215 S. State
J. B. Chips Co., 211 S. State
Miller's Ice Cream Parlor, 1227 S. University
The Patisserie, 326 S. Main
Stroh's Ice Cream Parlor, 210 S. Fourth Ave.
Sweet Water Cafe, 117 W. Washington

JEWELERS

Abracadabra, 205 E. Liberty
Austin Diamond Co., 1209 S. University
L. G. Balfour, 1209 S. University
Bay's Arcade Jewelry Shop, Nickels Arcade
Campus Jewelers, 719 N. University
Daniel's, 201 S. Main
Edward's Jewelers, 215 S. Main
Furatena, 214 E. Washington
House of Suren, 119 E. Liberty
Lake's, 215 S. State
Matthew C. Hoffman, 227 E. Liberty
Schlanderer's, 1113 S. University
Schlanderer & Sons, 208 S. Main
Seyfried Jewelers, 304 S. Main

LEATHER/LUGGAGE

Maison Edwards, Nickels Arcade
Mule Skinner, 611 S. Forest
W. W. Trent, 539 E. Liberty
Suwanee Springs Leather Works, 619 E. William
Wilkinson's Luggage Shop, 327 S. Main

MISCELLANEOUS SPECIALTY

Ann Arbor Hair, 105 S. Fourth
A-Square Tobacconist, 1223 S. University
Lucky Costume Shop, 305 S. Main
Make Waves, 211 S. State
Merle Norman Cosmetics, Nickels Arcade
Yours Truly Engraving, 410 N. Fourth Ave. (Kerrytown)

MUSIC/HI FI

Absolute Sound, 312 S. State
Al Nalli Music, 317 S. Main
Ann Arbor Music Company, 117 E. Liberty
Ann Arbor Music Mart, 336 S. State
Ann Arbor Piano & Organ Company, 209 S. Main
Guitar Gallery, 326 S. State
Hadcock Music House, 314 S. Thayer
Haney's Car Stereo, 300 E. Huron
Herb David Guitar Studio, 209 S. State
Hi Fi Studio of Ann Arbor, 215 S. Ashley
King's Keyboard, 115 E. Liberty
Radio Shack, 300 Maynard
Tape Recorder Specialists, 216 E. Washington
Tech Hi Fi, 605 E. William

OFFICE SUPPLIES

Ball Office Supply, 116 S. Main
Mayer-Schairer, 112 S. Main
The Office Supply House, 613 E. William

OPTICAL

Campus Opticians, 326 S. State
Dobbs Opticians, 211 E. Liberty
Moran Optical Center, 123 E. Liberty
Richardson Optical, 320 S. State
Sight Shop, 613 E. University

PHARMACIES

Lucky Drugs, 303 S. Main
Prescription Shop, 423 E. Washington
Richardson's, 320 S. State
Village Apothecary, 1112 S. University

RECORDS

Discount Records, 300 S. State
Liberty Music Shop, 417 E. Liberty
Sunrise Record Shop, 100 N. Fourth Ave.
Schoolkids', 523 E. Liberty
Wazoo Records, 209 S. State

RECREATION

Ann Arbor Y, 350 S. Fifth Ave.
Church Street Skates, 624 Church
Cross-Eyed Moose, 613 E. Liberty
Downtown Racquet Club, 101 W. Liberty
Focus Pinball, 621 E. William
Mickey Rat's Pinball, 603 E. William
Pinball Alley, 1217 S. University
Simulation Station, 500 E. Liberty
Smooth Skates, 330 S. Main

SHOES

Campus Bootery, 304 S. State
Candesence, 314 S. State
Dietzel's Hush Puppies Shoes, 309 S. Main
Fileccia Brothers, 1117 S. University
Footprints, 322 E. Liberty
Mast Shoes, 217 S. Main, 623 E. Liberty
Shepherd Shoes, 529 E. Liberty
Shoe Hut, 1210 S. University
Van Boven Shoes, Nickels Arcade
Willoughby-Wanty, 210 S. Main

SPORTING GOODS/ CAMPING/CLOTHING

Athletes Shop, 309 S. State
Bivouac, 330 S. State
Eric's Action Sportswear, 406 E. Liberty
First Down, 213 S. Main
Harry's Army Surplus, 201 E. Washington
Moe Sport Shop, 711 N. University
Runner's Realm, 213 E. Liberty
Stein & Goetz, Sporting Goods, 315 S. Main
Wilderness Outfitters, 333 S. Main

THEATERS

Ann Arbor Civic Theater, 338 S. Main
Ann Arbor Theaters, 210 S. Fifth Ave.
Campus Theater, 1214 S. University
Canterbury Loft, 332 S. State
Michigan Theatre, 603 E. Liberty
State Theatres, 231 S. State

TRANSPORTATION

AATA, 331 S. Fourth Ave.
Amtrak, 401 Depot St.
Budget Rent-A-Car, 202 S. Division
Greyhound Bus Lines, 116 W. Huron

E. KINGSLEY
KERRYTOWN & FARMERS' MARKET
DETROIT
N. ASHLEY
300 block
29 10-hour meters
6 1-hour meters
MILLER
CATHERINE
AMTRAK
AMTRAK at the GANDY DANCER (turn left onto Depot)
N. DIVISION
28 10-hour meters
21 1-hour meters
200 block
N. FIRST
W. ANN
E. ANN
N. MAIN
N. FOURTH AVE.
N. FIFTH AVE.
FIREHOUSE
CITY HALL
300 block
200 block
100 block
100 block
200 block
400-600 block
N. STATE
700 block
THAYER
800 block
To I-94
W. HURON
To U.S. 23 & I-96
FOOD
164 4-hour meters
E. HURON
Summer Arts Festival U.M.A.C.G.
Attended parking (Often full) 175 non-permit spaces
W. WASHINGTON
E. WASHINGTON
Trueblood Theater
FRIEZE BUILDING
MODERN LANGUA
FOOD
CHILDREN'S AREA
200 block
INFORMATION BOOTH
ART FAIR PARKING (evening & Sat.): $2
ART FAIR PARKING (evening & Sat.): $2
(Often full) 47 4-hour meters
MICHIGAN THEATER
ART FAIR BIKE CORRAL
ART FAIR: $3/drive-in
REGULAR VISITOR PARKING: $2/day
W. LIBERTY
E. LIBERTY
S. DIVISION
S. FIRST
68 2-hour meters
11 4-hour meters
300 block
S. MAIN
FEDERAL BUILDING POST OFFICE (rest rooms)
ART FAIR PARKING (evening & Sat.): $2
(Often full)
58 10-hour meters
42 2-hour meters
60 1-hour meters
S. FIFTH AVE.
ANN ARBOR PUBLIC LIBRARY
Attended parking
400 non-permit spaces
INFORMATION BOOTH
REST ROOMS
REST ROOMS
NICKELS ARCADE POST OFFICE
THAYER
BURTON TOWER
HILL AUDITORIUM
W. WILLIAM
FOOD
REST ROOMS
ART FAIR: $2/drive-in (up to 24 hours).
Handicapped priority; ask attendant.
REGULARLY: over 300 non-permit spaces.
57 10-hour meters on roof-often free
100 2-hour meters
150 4-hour meters
E. WILLIAM
Auditorium
S. ASHLEY
400 block
S. MAIN
S. FOURTH AVE.
PACKARD
JEFFERSON
MAYNARD
KELSEY MUSEUM OF ARCHAEOLOGY
THOMPSON
S. STATE
ANGELL HALL
Summer Arts Festival U.M.A.C.G.
ADMINISTRATION BUILDING
ART FAIR: $3/drive-in
REGULAR VISITOR PARKING: $2/day
FOOD
CHILDREN'S AREA
STAGE
INFORMATION BOOTH
MUSEUM OF ART
S. UNIVERSITY
MICHIGAN UNION (rest rooms)
W. MADISON
E. MADISON
E. MADISON
LAW QUADRANGLE
500 block
600 block
MOSLEY
MONROE
700 block
HILL
0
1/8 MILE
SCALE

1981 CENTRAL ANN ARBOR

AMTRAK ARRIVAL & DEPARTURE TIMES:

AMTRAK WEST BOUND	Downtown Detroit	Dearborn	Ypsilanti	Ann Arbor	Chelsea	Jackson	Albion	Battle Creek	Kalamazoo	Dowagiac	Niles	Chicago
	8 30 A	8 45 A		9 15 A		9 55 A		9 25 A	9 55 A	11 50 A	10 42 A	11 40 A
	1 10 P	1 25 P		1 55 P		2 35 P	3 00 P	10 45 A	11 15 A		12 05 P	1 00 P
	4 50 P	5 05 P		5 35 P		6 15 P		3 35 P	4 05 P		4 49 P	5 45 P
M - F	5 25 P	5 40 P	6 00 P	6 15 P	6 35 P	7 00 P		7 05 P	7 35 P		8 19 P	9 20 P

EAST BOUND	Chicago	Niles	Dowagiac	Kalamazoo	Battle Creek	Albion	Jackson	Chelsea	Ann Arbor	Ypsilanti	Dearborn	Downtown Detroit
M - F	7 45 A	10 32 A		11 14 A	11 44 A		6 15 A	6 37 A	7 00 A	7 10 A		7 55 A
	11 50 A	2 32 P		3 19 P	3 49 P	4 22 P	12 39 P		1 19 P			2 20 P
	4 10 P	6 58 P		7 44 P	8 25 P		4 47 P		5 27 P			6 28 P
	5 15 P	7 57 P	8 10 P	8 47 P	9 17 P		10 07 P		10 47 P			11 48 P

ART FAIR SHUTTLE SCHEDULE

MAIN/ WILLIAM	MAIN/ WASHINGTON	THAYER/ NORTH U.	SOUTH U./ S. FOREST	DIVISION/ JEFFERSON
9:45	9:49	9:57	10:02	10:08
10:15	10:19	10:27	10:32	10:38
10:45	10:49	10:57	11:02	11:08
11:15	11:19	11:27	11:32	11:38
11:45	11:49	11:57	12:02	12:08
12:15	12:19	12:27	12:32	12:38
12:45	12:49	12:57	1:02	1:08
1:15	1:19	1:27	1:32	1:38
1:45	1:49	1:57	2:02	2:08
2:15	2:19	2:27	2:32	2:38
2:45	2:49	2:57	3:02	3:08
3:15	3:19	3:27	3:32	3:38
3:45	3:49	3:57	4:02	4:08
4:15	4:19	4:27	4:32	4:38
4:45	4:49	4:57	5:02	5:08
5:15	5:19	5:27	5:32	5:38
5:45	5:49	5:57	6:02	6:08
6:15	6:19	6:27	6:32	6:38
6:45	6:49	6:57	7:02	7:08
7:15	7:19	7:27	7:32	7:38
7:45	7:49	7:57	8:02	8:08
8:15	8:19	8:27	8:32	8:38
8:45	8:49	8:57	9:02	9:08
9:15	9:19	9:27	9:32	9:38
9:45	9:49	9:57	10:02	10:08

Service to Pioneer High ends with 6:15 departure on Saturday.

Service ends at 10:15 at 4th and William

Park-and-ride shuttle to Pioneer High. For schedules, see p. 7-9.

BUS FARE: 50 cents for riders over five years of age. Exact fare required in coins-no bills accepted.

★ Art fair shuttle bus pick-up points

Art fair shuttle bus routes

TRANSPORTATION PHONE NUMBERS

AATA schedule information - 996-0400

AATA Dial-a-Ride reservations (for handicapped, seniors, late-night weekend service) - 973-1611

Veterans Cab - 662-4477

Yellow Cab - 663-3355

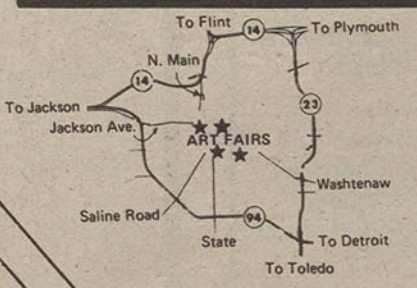
LEGEND

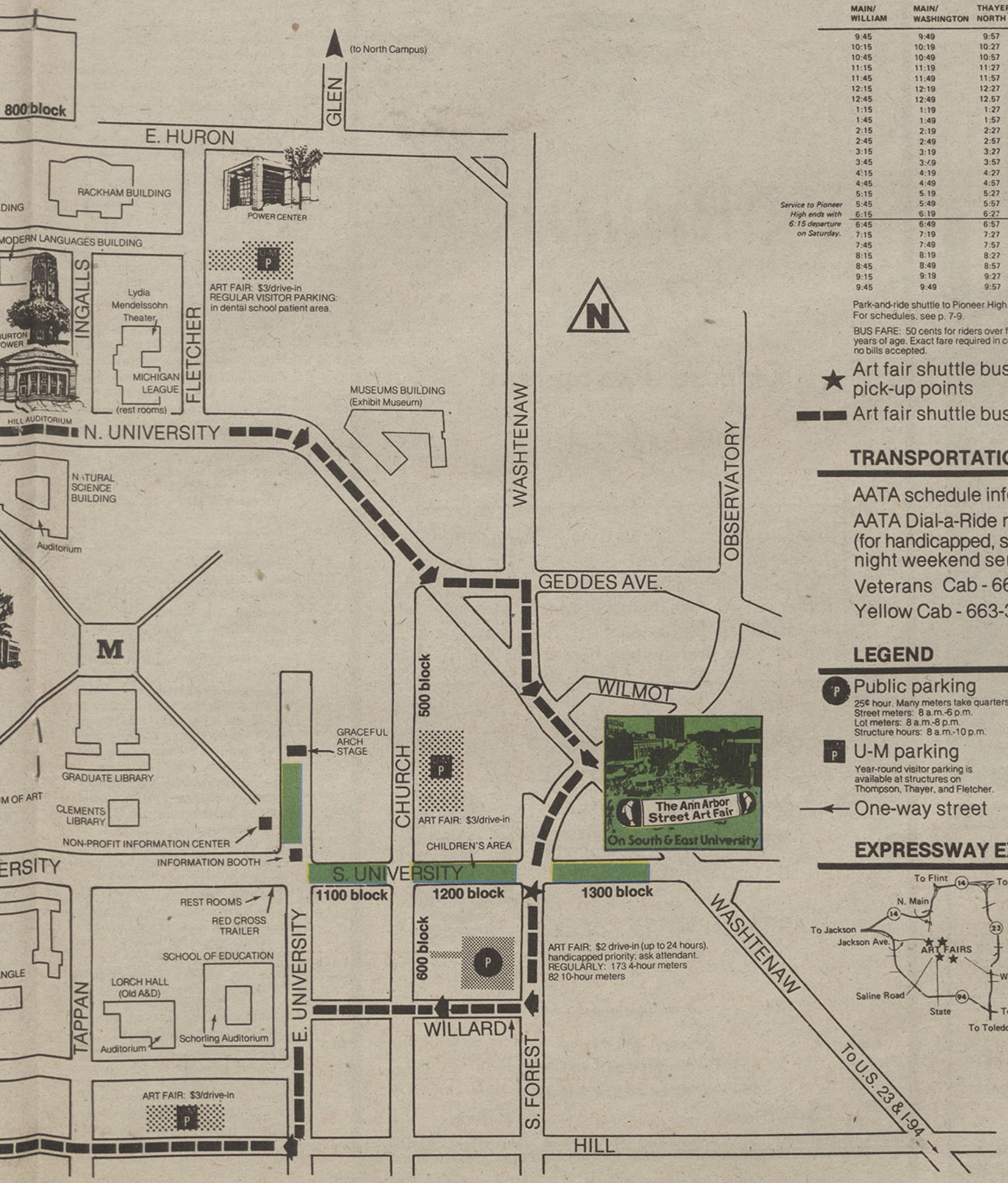
Public parking
25¢ hour. Many meters take quarters only.
Street meters: 8 a.m.-6 p.m.
Lot meters: 8 a.m.-8 p.m.
Structure hours: 8 a.m.-10 p.m.

U-M parking
Year-round visitor parking is available at structures on Thompson, Thayer, and Fletcher.

One-way street

EXPRESSWAY EXITS





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Dinnertime
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Sunday 11–7

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牛肉類 BEEF ENTREES

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4905 Washtenaw Rd. 434-7978

Saginaw
4024 Bay Road (517) 799-9340

Flint
2320 S. Dort Hwy. 234-8971

RESTAURANT GUIDE

Who is listed?
All restaurants in the central area as depicted on the map, plus a few additional restaurants just outside the area. Particulars are given for all establishments returning our questionnaire.

What specialties are listed?
Limited space allowed restaurants to list only four popular menu items or specialties. Others are offered, too. "Meals" means complete meals are offered—main dish, vegetable or salad, and dessert.

✓ = beer, wine, and/or liquor
Table service = waiters and waitresses
Counter service = self-serve
Bar + = bar with limited food menu
Take out only = no seating available

STATE STREET

✓**Bacchus Garden,** 338 S. State. 663-4636. M-Su 9 am-2 am. V, MC. Meals, Greek food, salads, sandwiches.

Burger King, 530 E. Liberty. 994-4367. Fast food. M-Su 10 am-1 am. Burgers, sandwiches, desserts, vegetarian dishes. *Art Fair hours: M-Th 10-2 am, F-Sa 10-2:30 am.*

✓**The Conservatory,** 516 E. Liberty. 994-5360. Table service. M-Sa 11 am-9 pm, closed Su. V, MC, AmEx. Meals, soups, salads, sandwiches.

Continental Deli, 315 S. State. 663-0261. Table service. M-Sa 8 am-7:30 pm, closed Su. Meals, soups, salads, sandwiches, desserts. *Art Fair hours: M-Sa 8 am-10 pm.*

✓**Cottage Inn,** 512 E. William. 663-3379. Table service. Separate bar. M-Th 11-1 am, bar 11 am-2 am; F&Sa 11-1:30 am, Su 12 noon-1 am. Reservations recommended for 6+. V, MC. Meals, soups, sandwiches, pizza, Italian food.

✓**Dooley's,** 310 Maynard. 994-6500. Bar +. M-Su 2 pm-2 am. Sandwiches, hot dogs. *Art Fair hours: 10:30-2 am.*

Donburi, 215 S. State. 663-7403. Cafeteria. M-Su 11 am-9 pm. Japanese food, chicken & beef teryaki. *Art Fair hours: 11 am-10 pm. Outdoor seating.*

Drake's Sandwich Shop, 709 N. University. 668-8853. Counter service. M-Sa 10 am-10:45 pm. Closed Su. Soups, salads, sandwiches, desserts. Authentic soda fountain (hardly changed since 1930).

Eden's Deli, 330 Maynard. 995-0148. Natural food cafeteria. M-Su 11 am-7:30 pm. Meals, soups, salads, vegetarian dishes, chapati sandwiches. *Art Fair: Outdoor seating.*

Frank's Restaurant, 334 Maynard. 761-5699. Table service. M-Su 7 am-9 pm. Greek food, soups, salads, meals.

Jason's, 215 S. State. 662-6336. Counter service. M-Sa 8:30 am-11:30 pm, Su 12 noon-11:30 pm. Sandwiches, ice cream dishes.

Krazy Jim's Blimpy Burgers, 551 S. Division. 663-4590. Lunch counter. Tu-Sa 11 am-8 pm, closed Su&M. Deep-fried vegetables, "245,760 possible hamburger combinations."

Kresge's Cafeteria, 317 S. State. 668-8025. Cafeteria. M-Sa 8 am-4 pm, closed Su. Sandwiches, burgers, hot buffet. *Art Fair hours: 8 am-7 pm.*

✓**Lazy Daze Sidewalk Cafe,** 615 E. Huron. (Campus Inn). 769-2200. Table service. M-F 11 am-11 pm. V, MC, AmEx. Meals, salads, sandwiches, desserts. Outdoor seating.

University of Michigan League, 227 S. Ingalls. 764-3177. Cafeteria. Snack bar M–Sa 7:15 am–4 pm. Cafeteria M–Su, 11:30 am–1:15 pm, 5–7:15 pm. Meals, salads, hot buffet, desserts. Th night: American Heritage night with live piano. *Art Fair hours: snack bar 7:15 am–5 pm.*

Le Dog, 410 E. Liberty. 665-2114. Take out only. M–Sa 11–3:30. Closed Su. Continental food, hot dogs, lemonade, sandwiches, soups. *Art Fair: outdoor seating. Hours: 9 am–10 pm.*

McDonald's, 337 Maynard. 995-2476. Counter service. M–Th 7 am–11 pm, F–Sa 7 am–midnight, Su 9 am–11 pm. Burgers, sandwiches.

Olga's Kitchen, 205 S. State. 663-1207. Counter service. M–Th 7 am–10 pm, F 7 am–11 pm, Sa 8 am–11 pm, Su 10:30 am–9 pm. Meals, Greek food, salads, sandwiches. *Art Fair hours: 7 am–11 pm.*

Orient Express, 342 S. State. 668-1332. Fast food, M–F 11 am–10 pm, Sa 12 noon–10 pm, Su 2–9:30 pm. Oriental food, vegetarian dishes, meals.

Pan Tree—see Downtown.

Raja Rani—see South University.

Saca Taco, 414 E. William. 995-0405. Fast food. Su–Th 9 am–9 pm, F–Sa 9 am–10 pm. Mexican food, vegetarian dishes, burritos. Outdoor seating. *Art Fair hours: 9 am–11 pm.*

✓**Salad Cellar,** 512 E. William. 663-3379. Bar+. M–Th 11 am–1 am; F–Sa 11–1:30 am, bar until 2 am; Su 12 noon–1 am. V, MC. Soups, salads, sandwiches, pizza.

Seva. See Downtown.

✓**Stage Door,** 300 S. Thayer. 769-3042. Table service. Separate bar. M–Sa 7 am–midnight, closed Su. V, MC, AmEx. Meals, crepes, quiches, French fried ice-cream. Outdoor seating, live piano music. *Art Fair hours: 7 am–2 am.*

✓**Street Scene,** 615 E. Huron (inside Campus Inn). 769-2200. Table service. Liquor. Separate bar. Su–Sa 11 am–11 pm. V, MC, AmEx. Soups, salads, sandwiches, meals.

✓**Thanos Co.,** 514 E. Washington. 996-0555. Table service. Separate bar. M–F 10–1 am, Sa 4 pm–1 am, Su 10 am–10 pm. V, MC. Salads, sandwiches, pizza, Italian & Greek meals.

✓**Thano's Lamplighter,** 421 E. Liberty. 665-7003. Table service. M–Sa 11–1 am, Su 4 pm–10 pm. V, MC. Sandwiches, pizza, meals.

✓**University Club,** Michigan Union. 530 S. State. 763-2236. Bar+. Separate bar. M–F 11:30 am–7 pm. Reservations recommended. V. Soups, salads, sandwiches, meals. *Art Fair hours: lunch 11:30-1:30 pm.*

✓**Victor's,** 615 E. Huron (inside the Campus Inn). 769-2200. Table service. Separate bar. M–F 6:30 am–10 pm, Sa 7:30–11 am & 6–10:30 pm, Su 8 am–1 pm & 5–9 pm. V, MC, AmEx. Meals, continental cuisine. Brunch Su 8 am–1 pm. Live harp music Tu–Sa evenings.

DOWNTOWN

Afternoon Delight, 251 E. Liberty. 665-7513. Cafeteria. M–F 8 am–7 pm, Sa 8 am–5 pm, closed Su. Sandwiches, crepes, quiches.

Big Nick's Lunch, 333 E. Huron. Table service. M–Sa 7 am–8 pm, Su 8 am–2 pm. Soups, salads, sandwiches, Greek food. *Art Fair hours: 7 am–11 pm.*

Bill's Coffee Cup, 201 E. Liberty. 665-7462. Counter service. M–Su 6:30 am–5 pm. Soups, sandwiches, breakfast & luncheon specials.

✓**Bimbo's,** 114 E. Washington. 665-3231. Table service. Separate bar. M–Su 11:30 am–2 am. V, MC, AmEx. Meals, sandwiches, salad bar, pizza, Italian American food. Live country and oldies music, Th–Sa.

✓**The Blind Pig,** 208 S. First. 996-8555. Bar with sandwich/salad/soup menu. M–F 10–2 am, Sa 11–2 am, Su 12 noon–2 am. Soups, salads, sandwiches, cappuccino. Outdoor cafe. Live rhythm & blues music, Th–Sa, M.

Casablanca, 330 S. Main. Table service. Su–Sa 10–10. Ice cream, soups, salads, sandwiches. Outdoor seating.

Central Cafe, 332 S. Main St. 665-9999. Table service. M–W 7 am–12 am, Th 24 hrs, F–Sa 7 am–4 am, Su 7 am–9 pm. Burgers, vegetarian dishes, Mex/Am breakfast, Mexican dinners after 3 pm.

✓**Chez Crepe,** 328 S. Main. 668-8300. Table service. T–Th 11 am–3 pm lunch, 5–8 pm dinner; F–Sa 11–3 pm, 5–9 pm; closed Su–M. V, MC. Crepes, vegetarian dishes, pates, meals. *Art Fair hours: T–Sa 11 am–9 pm. Brunch Sa. Live music, Ann Arbor Brass Quintet F eve.*

Complete Cuisine Ltd, 322 S. Main. 662-0046. Table service. T–Sa 11:30 am–2:30 pm, closed Su-M. Reservations recommended. V, MC. French food, salads, quiches, meals. Outdoor seating.

✓**Cracked Crab,** 112 W. Washington. 769-8591. Table service. Separate bar. M–Th 11 am–11 pm, F–Sa 11 am–12 am, Su 3–10 pm. V, MC, AmEx. Meals. Soups, sandwiches, seafood.

✓**Del Rio Bar,** 122 W. Washington. 761-2530. Bar with sandwich/salad/soup menu. M–F 11:30 am–2 am, S noon–2 am, Su 5 pm–2 am. Salads, burgers, pizza, burritos. Live jazz Su 5–9 pm.

✓**D. Dennison's,** 341 S. Main. 769-5960. Bar with sandwiches/salad/soup menu. M–Sa lunch 11:30 am–4 pm; bar Su–Th 11:30–12:30 am, F&Sa 11:30–1 am. V, MC, AmEx, DC. Lunch, seafood appetizers.

Dom Bakeries, 300 S. Main. 761-7532. Counter service. M–Th, Sa 6 am–6 pm, F 6 am–9 pm, Su 6 am–2 pm. Sandwiches, fresh donuts, breads, cakes. *Art Fair hours: 6 am–11 pm.*

✓**The Earle,** 121 W. Washington. 994-0211. Table service. Separate bar. M–Th 4 pm–12:30 am. F–Sa 4 pm–2 am. Closed Su. Reservations recommended. V, MC, AmEx. Meals, French and Italian food, desserts. Live jazz 9:30 nightly.

Elias Bros., 120 E. Huron. 662-7718. Table service. M–Th 7 am–midnight, F 7–2 am, Sa 8–2 am, Su 8 am–midnight. Meals, salads, burgers, weight watchers' menu. *Art Fair: Outdoor seating, live music.*

Goodyear's Cafeteria, 122 S. Main. 663-4171. Cafeteria. M–Sa 11 am–2 pm. Closed Su. Goodyear's charge card only. Meals, salads, sandwiches, chili, sundaes & sodas. *Art Fair: Booth selling hot dogs, lemonade, etc.*

✓**Heidelberg Restaurant,** 215 N. Main. 663-7758. Table service. Liquor. Separate bar. M–Su 11–2 am. V, MC, AmEx. Meals, German food, sandwiches, seafood, Brunch Su 11 am–4 pm. German folk music F, Sa eve.

House of Sandwich, 209 S. Fourth Ave. 663-4034. Fast food. M–Sa 7 am–7 pm, closed Su. Sandwiches, burgers, desserts, submarines. *Art Fair hours: 7 am–10 pm. Outdoor seating.*

King's Arms Pub, 118 E. Washington. 663-9757. Table service. Separate bar. M–Su 11:30–2 am. V, MC, AmEx. Meals, sandwiches, seafoods, steaks. Live pop music, Th–Sa.

✓**Liberty Inn,** 112 W. Liberty. Bar+. 668-9163. M–Su 9 am–12 mid. Soups, sandwiches, burgers.

Main Party Store & The Downtown Deli, 201 N. Main. 769-1515. Fast food deli, take-out only. M–Th 9 am–9 pm, F–Sa 9 am–11 pm, closed Su. Deli sandwiches.

✓**Manikas Sirloin House,** 307 S. Main. 663-7449. Table service. M–Sa 7 am–9 pm, Su 10 am–8 pm. V, MC, AmEx. Meals, sandwiches, daily specials. *Booth selling lemonade, hot dogs, hamburgers.*

✓**Maude's,** 314 S. Fourth. 662-8485. Table service. Separate bar. M–Th 11 am–11 pm, bar 11–1 am; F–Sa 11 am–12 midnight, bar 11 am–1:30 am; Su 4–10 pm, bar 4 pm–12 midnight. V, MC, AmEx, DC. Meals, salads, burgers, quiches.

✓**Metzger's German Restaurant,** 203 E. Washington. 668-8987. Table service. Separate bar. T–Su 11 am–10 pm, closed M. V, MC, AmEx. Meals, German food, seafood, steaks.

The Moveable Feast, 326 W. Liberty. 663-3278. Table service. T–F 11 am–6 pm. Sa 9 am–2 pm. Lunch service 11:30 am–2 pm, closed Su. Reservations, recommended. Meals, soups, salads, desserts. French and Northern Italian.

✓**The Old German Restaurant,** 120 W. Washington. 662-0737. Table service. M–W 11 am–8:30 pm, F–Sa 11 am–9 pm, Su 11 am–9 pm, closed Th. V, MC, AmEx. Meals, German food. *Art Fair hours: 11 am till traffic slows down.*

✓**Old Town,** 122 W. Liberty. 662-9291. Bar+. Food service hours M–Su 11:30 am–9 pm. Soups, salads, sandwiches, daily specials.

Metro Restaurant, 221 N. Main. 769-7442. Table service. M–Sa 7 am–5 pm, Su 8 am–4 pm. Sandwiches, burgers, omelettes, Russian food.

✓**Oyster Bar & Spaghetti Machine,** 301 W. Huron. 663-2403. Table service. Tu–Sa 5–10 pm, M & Su 5–9 pm, lunch Tu–F 11:30 am–1:30 pm. V, MC. Meals, French & Italian food, salad bar, pasta & veal.

✓**Pagoda,** 311 S. Main. 662-4240. Table service. Tu–Th 11 am–10 pm, F & Sa 11 am–12 pm, Su 2–10 pm. Closed M. V, MC, AmEx. Meals. Soups, sandwiches, vegetarian dishes, Chinese food. Special lunch til 3 pm.

The Pan Tree, 330 E. Liberty. Table service. 665-9919. Open 24 hrs M–Su. V, MC. Meals, sandwiches, vegetarian dishes, quiches, egg dishes.

Parthenon Gyros Restaurant, 226 S. Main. 994-1012. Cafeteria. M–Su 11 am–10 pm. Meals, Greek food. *Art Fair hours: 11 am–12 pm.*

Round Table, 114 W. Liberty. 761-3977 Table service. M–F 6:30 am–2 pm, Sa 6:30 am–11 am. Closed Su. *Closed during Art Fair.*

The Patisserie at Complete Cuisine, 326 S. Main. 662-1696. Table service. Tu–Th 7:30 am–12 pm, F&Sa 7:30 am–1 am. Light lunch 11 am–7 pm. V, MC. European desserts, espresso & cappucino. Outdoor seating, brunch.

✓**Pretzel Bell Restaurant,** 120 E. Liberty. 761-1470. Cafeteria at lunch, table service at dinner. M–Th 11 am–10 pm, F–Sa 11 am–2 am, Su noon–9 pm. V, MC, AmEx. Meals. Soups, seafood, salad bar, roast beef & steaks. *Art Fair hours: dinner till 11 pm.*

✓**Real Seafood Company,** 341 S. Main. 769-5960. Table service. Separate bar. M–Th 11:30 am–11 pm, F&Sa 11:30–12 am, Su 3–10 pm. V, MC, AmEx. Meals. Soups, salads, seafood.

Seva Restaurant, 314 E. Liberty. 662-2019. Table service. M–Th 11 am–9 pm, F 11 am–10 pm, Sa 10 am–10 pm, Su 10 am–8:30 pm. V, MC. Meals, vegetarian dishes, sandwiches, desserts. Brunch Sa–Su 10 am–2:30 pm.

Sweet Water Cafe (Mountain High), 117 W. Washington. M–Su 7 am–midnight. Continental breakfast, Haagen Dazs ice cream, fresh juices, all natural foods. *Art Fair hours: 7 am–1 am.*

Wolverine Party Store, 600 S. Main. 668-8505. Take out only. M–Sa 9 am–11 pm, Su 11 am–7 pm. Sandwiches, subs & deli items.

SOUTH UNIVERSITY

The Bagel Factory, 1306 S. University. 663-3345. Fast food. M–Su 8:30 am–10 pm. Bagels, fragels, deli sandwiches, the legendary dessert bagel. *Art Fair hours: til 11 pm. Outdoor seating.*

✓**Bicycle Jim's,** 1301 S. University. 665-2650. Table service. M–Sa 10:30 am–1 am. Su closed. V, MC. Sandwiches, seafood, vegetarian dishes & Mexican food. Meals. *Outdoor seating.*

✓**Brown Jug,** 1204 S. University. 761-3355. Table service. M–Sa 7:30 am–2 pm, Su 9:30 am–2 pm. DC. Soups, salads, burgers. *Art Fair: Outside pizza stand.*

✓**Casa Dominick's,** 812 Monroe. 662-5414. Table service. Separate bar. M–Sa 7:30 am–10 pm, Su closed. Reservations. V, MC, AmEx. Salad, sandwiches, pizza, Italian, meals. Outdoor seating.

✓**Count of Antipasto,** 1140 S. University. 668-8411. Bar+. M–Sa 11 am–2 pm. Su closed. Credit cards (V, MC, AmEx) over $25. Soups, salads, sandwiches, pizza by the slice. *Art Fair: Live music, jazz, 9:30 pm#1 am.*

Falafil Palace, 629 E. University. 994-4962. Fast food. M–F 11 am–8:30 pm, Sa & Su 2 pm–8:30 pm. Sandwiches, desserts, vegetarian, Middle Eastern. Meals. *Art Fair: Outdoor seating. Authentic Middle Eastern Belly Dancer.*

✓**Goodtime Charley's Village Bar & Grill,** 1140 S. University. 668-8411. Bar+. M–Sa 11 am–2 pm, Su closed. Credit cards (V, MC, AmEx) over $25. Soups, salads, sandwiches.

✓**Kamakura,** 611 Church. 769-0008. Table service. M–Su 11:30 am–2:30 pm lunch, 5 pm–9 pm dinner. V, MC. Japanese food only. Meals. Japanese television. *Art Fair 11 am–3 pm lunch, 4 pm–11 pm dinner. Outside booth serving beer, wine & Japanese specialties 11 am–10 pm.*

Miller Farms Ice Cream Parlour & Restaurant, 1227 S. University. Fast food. 663-3325. Sandwiches, salads, soup. Su–Th 11 am–11:30 pm, Fri & Sa 11 am–12:30 am. *Art Fair hours: 9 am–1 am.*

Orange Julius, 1237 S. University. 668-9773. Fast food. Su–Th 11 am–11 pm, F & S 11 am–12 pm. Burgers, hot dogs, drinks. *Art Fair hours: 9:30 am–11 pm. Outside booth selling burgers, hot dogs, drinks & cheesecake.*

Pizza Bob's, 618 Church. 995-5095. Lunch counter. M–Su 11 am–2 am. Sandwiches, vegetarian dishes, pizza, milk shakes. *Art Fair seating, rock & roll evenings.*

Raja-Rani, 1133 E. Huron. 995-1545. Table service 5:30–9:30 pm. Indian food, vegetarian dishes, desserts, tandoori dishes.

✓**Rick's American Cafe,** 611 Church, 996-2747. Bar with sandwich/salad menu. M–Su 3 pm–2 am. Mexican food, burritos, margueritas, burgers. *Art Fair: Outdoor seating. Live music every night: rock, blues & country.*

Steve's Lunch, 1313 S. University. 769-2288. Lunch counter. M–F 8 am–3 pm, Sa–Su 9 am–3 pm. Burgers, omelettes, steak & eggs. *Art Fair hours: 8 am–5 pm.*

✓**Village Bell,** 1321 S. University. 769-1744. Bar with sandwich/salad/soup menu. Separate bar. M–Sa 11 am–2 pm, closed Su. V, MC. AmEx. Soups, sandwiches, burgers. Outdoor seating.

Wolverine Den Pizzeria, 1201 S. University. 769-8364. Fast food. M–F 8 am–9 pm, Sa & Su 9 am–9 pm. Greek food. Gyros sandwiches, pizza. *Art Fair hours: 8 am–11 pm. Outside stand selling Gyros, pizza, pastries, etc.*

KERRYTOWN

Argiero's Italian Restaurant, 300 Detroit. 665-0444. Table service. M–Th 11 am–9 pm, F & Sa 11 am–10 pm, closed Su. Italian food, sandwiches, vegetarian dishes, pizza. *Closed during the Art Fair.*

DeLong's Bar-B-Q Pit, 314 Detroit. 665-2266. Fast food, take-out & delivery. Su, M, W, Th 11 am–1 pm, F & Sa 11 am–3 pm, closed Tues. Ribs, barbeque, chicken & trout sandwiches.

✓**Gandy Dancer,** 401 Depot. 769-0592. Table service. Separate bar. Lunch 11:30 am–4 pm M–F, dinner M–Th 5–11 pm, F & Sa 5 pm–12 am, Su 4–10 pm. Reservations recommended. V, MC, AmEx, DC, CB. Sandwiches, burgers, seafood, meals.

Kosmo Deli, 407 N. Fifth. Fast food. 8 am–5 pm M–Sa. AmEx. Burgers, vegetarian dishes, pizza, tempura.

Ling Lee, 407 N. Fifth. 761-8020. Fast food & take-out. 8 am–5:30 pm M–Sa, closed Su. Oriental food only.

The Market Place, 422 Detroit. 996-1966. Delicatessen. M–F 11 am–8 pm, Sa 8 am–8 pm, Su 10 am–3 pm. Soups, salads, sandwiches, desserts.

The Moveable Feast, 407 N. Fifth. 663-3331. Lunch counter. W–Sa 10 am–5:30 pm, Sa 8:30 am–9 pm, closed Su. Soups, salads, pates, desserts.

Tivoli, 415 N. Fifth. 663-7877. Table service. M–F 9:30 am–5 pm, Sa 8 am–4 pm, closed Sundays & holidays. Soups, salads, quiches, French omelettes.

HILL & STATE

Bell's Greek Pizza, 700 Packard. 995-0232.

Cottage Inn Pizza, 546 Packard. Take-out only.

Delta Restaurant & Pizzeria, 640 Packard. 662-7811.

Pizza Bob's, 810 & 814 State. 665-4518.
Fair hours: 9 am–11:30 pm.

State Street Deli, 800 S. State. 761-5899. Table service. Jewish food, soups, salads, sandwiches, desserts. *Art Fair hours: 9 am#11:30 pm.*

Schoolkids' Records
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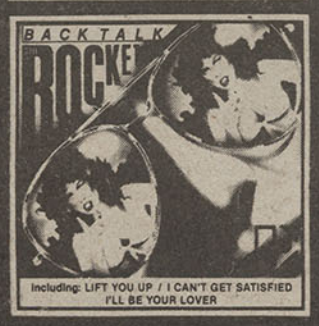

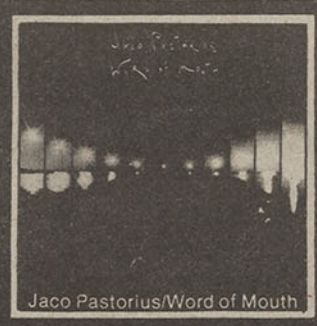

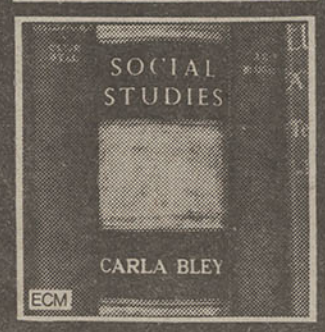

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THREE WOMEN at the Fair

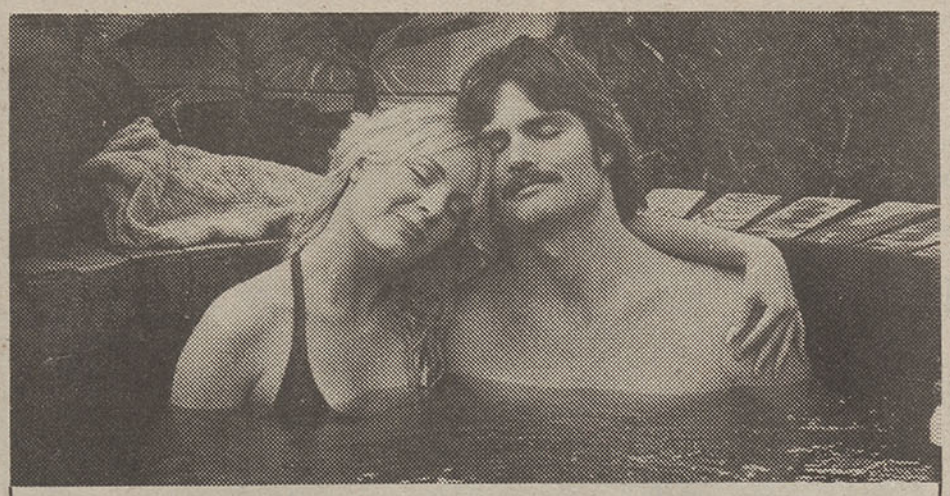
PHOTOS by BILL GUNN

Mary Weed is a media assistant at the U-M School of Public Health.

Vera Hernandez, when she isn't helping her husband run the Casablance ice cream parlor, is a housewife.

But during the Art Fair, these three women are transformed. They become...

Cynthia Adams is a nurse trained as a surgical technologist.



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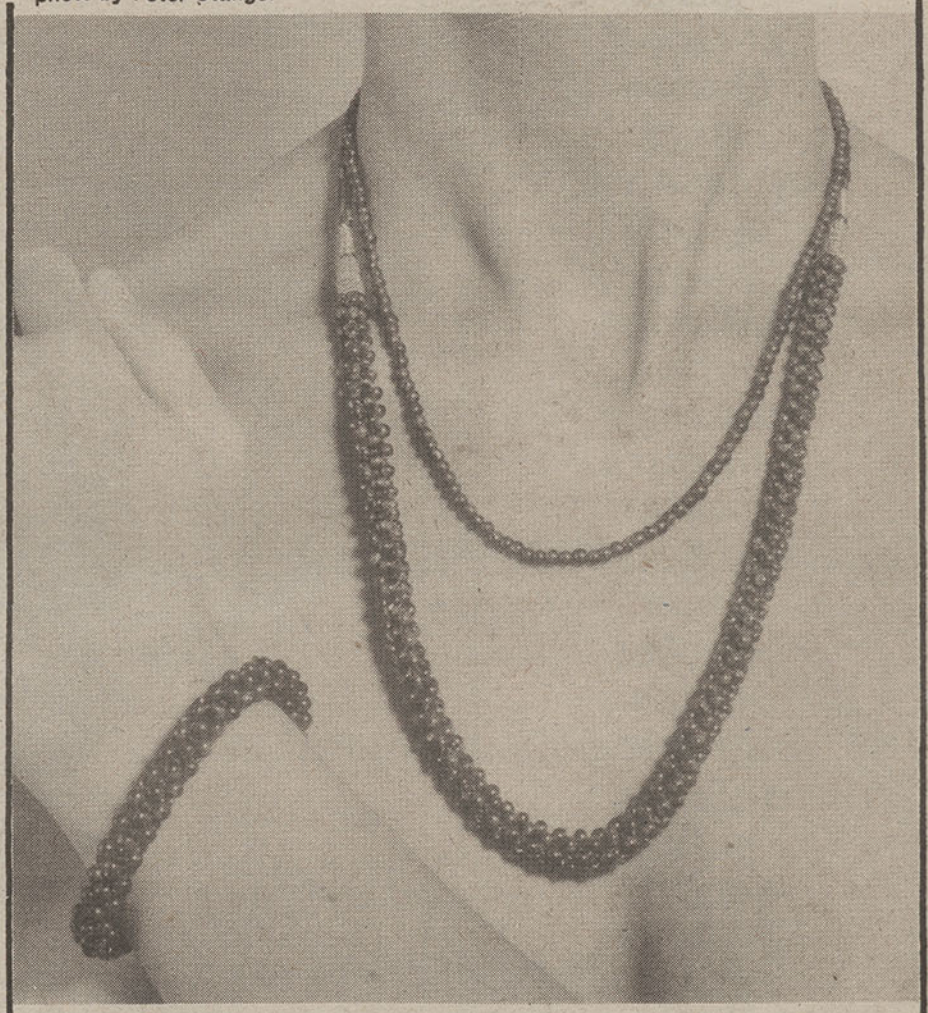

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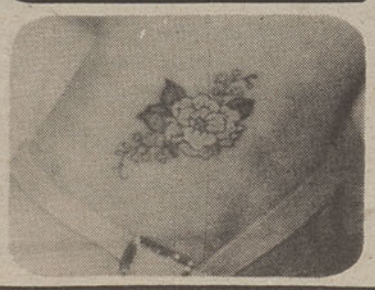

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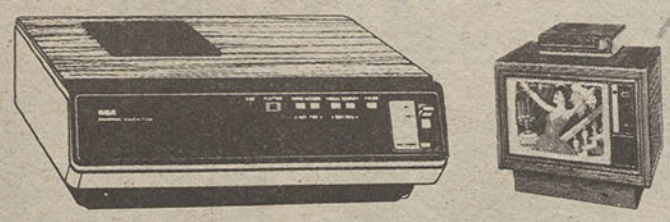

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Photographer RITA DIBERT

Ann Arbor Street Art Fair

Rita Dibert left the University of Michigan trained as a printmaker in 1967 but switched to hand-tinted infrared photography six years ago, she says, "to improve my ability to visualize my concerns." (Infrared photography uses black-and-white film that is sensitive to heat radiated by objects rather than to the visible light reflected by them, as ordinary film is. Heat radiation is outside the spectrum of visible light and therefore results in photographic tones that are unnatural to the human eye.)

Dibert, thirty-five, grew up in Flint. She lived in Ann Arbor from 1966 to 1974, using her printmaking skills to make political statements about Viet Nam, the civil rights movement, women's liberation, and the struggles of Native Americans. She found, however, that neither the act of making prints nor result of creation through that medium satisfied her need to express a more personal vision of the world. She was teaching at the University of Michigan at the time, she recalls, and one day "a student asked me about infrared photography, so I taught myself something about it to answer the question.

"I'd been fiddling around a lot to make my print images exotic," continues Dibert, whose speech oscillates between the colloquial and the poetic as she strives to make words serve her intensely visual imagination, "and I wanted to produce my ideas faster than printmaking allowed.

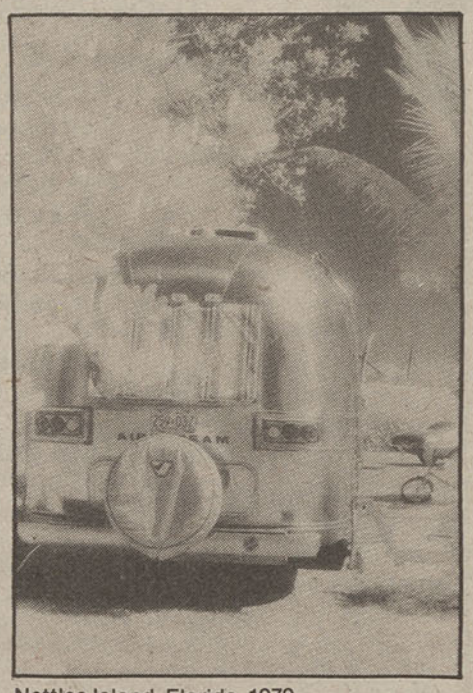
"Infrared film pleased me on both counts, transforming the mundane into something magical, and letting me invent the unseen or not-seen with a film that goes beyond human capabilities and with a color process that gives me total freedom from 'natural' color constraints." Hand tinting itself is a tricky process (it's done with Q-tips and oil paint), and Dibert is generally considered to have a sure, delicate touch and a good sense of color.

Dibert left Ann Arbor for Hartwick College in Oneonta, New York, where she was an assistant professor of art for five years. She now holds that position at Pomona College in Claremont, California, and finds Southern California "the quintessential locale for visual puns and oddities and the mecca for someone who grew up on radio, not TV, and still works best to old-time radio dramas and talk shows."

This is Dibert's tenth Ann Arbor Street Art Fair; it's the only art fair she attends. "One fair is about my max," she declares. "I'm not a real good sitter. I wander off a lot. That's why I share a booth with Georgette Zirbes, who teaches ceramics at the U." But Dibert is quick to add that the fair "represents the bulk of my sales for the year—it's my bread and butter and allows me to work for another six months." Her new prints cost $130 to $150, but older ones start at $10.

PETER YATES

The mundane becomes the magical with Rita Dibert's infrared film and oil photo-tinting colors.



Nettles Island, Florida, 1979.

Dibert's current subjects are "historic treasures and landmarks; visual puns; things that no longer make sense, like eight-miles-per-gallon cars; comments on women's and children's conditions; architecture; and folk-y art situations like the Doo-Dah mock Rose Bowl parade in Pasadena."

This September, Dibert is returning to Michigan for personal shows at the Xochipilli Art Gallery in Birmingham and the Detroit Public Library. "I like to come back to Ann Arbor whenever I can," she says, "despite the ordeal and expense of driving in my old van. Ann Arbor still has a sense of promise, whereas most of this country is drying up. And the people who attend the fair seem to grow right along with you. They are a nice support system. Returning to the fair is like coming back to mother's milk."

NANCY OCHSENSCHLAGER, The Necktie Lady

Summer Arts Festival

Ann Arbor named her, but now New Orleans claims her: The Fabulous Necktie Lady, a/k/a Nancy Ochsenschlager. Actually, much of the world can claim Ochsenschlager because her simultaneous quadruple-careers (nursing, tie-making, directing music festivals, and managing musicians' road trips) are in a sense the means through which she satisfies her wanderlust.

Ochsenschlager, forty-one, came to the U-M in 1959 from Aurora, Illinois. After getting her degree as a registered nurse, she began to work a year or so, save most of her income, and then spend a year overseas. By 1972, she'd lived in Europe, South America, the Middle East, the Soviet Union, North Africa, and Japan.

Her professional tie-making began in the mid-Sixties when doctors at U Hospital saw ties she made for her father and brother and placed orders. "It was the time of the wide, wild tie craze," she recalls, "and I began selling ties to boost my traveling money. I became one of the first craftspersons to sell in Farmers' Market."

In 1972, a serious auto accident forced Nancy to limit her nursing career; she entered the Street Art Fair and began "doing the whole art fair circuit year round." Her vividly designed ties, handsewn from top imported fabrics, gained nationwide popularity. Some are decorated with cartoon characters or children's drawings, a few are even quilted from different fabrics. Her 1975 Declaration of Independence tie was the rage on Capitol Hill and gained a place in several Bicentennial collections. In 1976, Nancy decided to move to San Francisco to make a living selling ties on the streets.

PETER YATES

Long a familiar face at the Farmer's Market, Nancy Ochsenschlager now bases her peripatetic operations in New Orleans. The former nurse manages music festivals and musicians' tours but still returns to Ann Arbor with her neckties at art fair time.

She went by way of New Orleans, however, and never got farther, after accepting an offer to help direct the New Orleans Jazz and Heritage Festival.

Today, Ochsenschlager is the fair director of that festival and the Memphis Heritage Festival. She assists the director of the Kool (formerly Newport) Jazz Festival in New York. She's also the road manager for musicians on foreign tours and would have been late for this year's Ann Arbor art fair if illness hadn't forced bluesman Lightning Hopkins to cancel his European tour.

Nancy keeps a hand in nursing as official nurse for the staffs of the festivals she directs . . . and, yes, she's still making ties. She hopes to have 500 ready for Ann Arbor, though her newer ties, reflecting a shift in fashion, are down to two-inch widths, three less than the wide ones but no less wild.

New Orleans, with its jazz-culture penchant for simple nicknames, has wrought one change in Nancy: she now answers to "Necktie." "That's all anyone calls me down there," she says. "In fact, a few guys have got it down to just plain Neckie."

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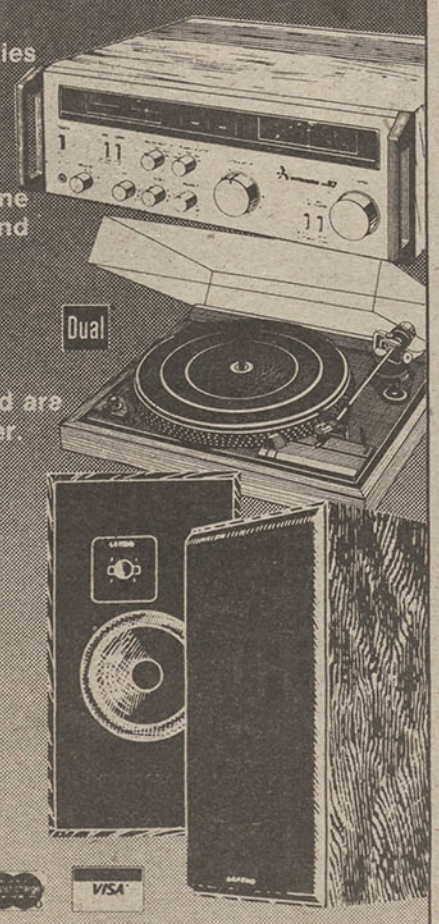

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Potter GEORGI TUDZAROV

Summer Arts Festival

When Georgi Tudzarov graduated from high school in his native Bulgaria, he was full of a boyish enthusiasm to see the world he knew only from books. He tried unsuccessfully to escape to the West, and this misadventure ruined his chances of getting a university education or a good job in Bulgaria. So he tried twice more before finally succeeding in 1969. He walked out of Bulgaria and smuggled himself by train, bus, cab and foot through Yugoslavia until he reached Trieste, Italy. He then came directly to Chicago, where he had a friend. Eventually he landed a job at GM's Hydramatic plant in Ypsilanti, only to be laid off after only two months. Tudzarov then drifted from job to job, looking fruitlessly for something he could build a future on.

PETER YATES

Georgi Tudzarov arrived in the U.S. as a 23-year-old Bulgarian immigrant; eventually he came to make a happy living throwing pots.

By this time he had married Louise Gentry, an Ann Arbor social worker. She happened to have a potter's wheel, and Tudzarov was intrigued. He found that he liked pottery and decided to take it up as a profession. He read all the library books he could find on the subject. Local potters he talked with helped him build his first kiln. He spent two years learning the fundamentals of his craft; it took another three years to begin earning enough to support himself, his wife, and his son Beaujedar, now six and a half. "My wife supported me during the early years," he explains in his rich and pleasant accent, "and then I supported her when she went to law school."

Tudzarov, an intense and ebullient man of thirty-seven, makes a great variety of clay and porcelain pottery—everything from casseroles, dishes, mugs, and vases to goblets and chess sets. His prices range from $5 to $250. He still seeks out all he can learn about traditional ceramic shapes and glazing techniques, and he both adapts what he learns to contemporary materials and blends elements from different traditions into single pieces. "Pottery hasn't changed much in 5,000 years," he explains. "A cup is a cup, and a pot is a pot. Clay forms and glazing chemistry are all there is to it. A potter's development is a matter of learning what others have done and redoing it in new materials. It's a fascinating field. A whole lifetime is not enough to explore it completely."

Tudzarov's studio is in the basement of his modest ranch-style home on Larkspur Road. As a craftsman, he accepts compromise between production and growth as an inevitable fact of life. "There are some things that I'm finished with as an artist, like casseroles, wine sets, and red glazes," he says. "There's nothing more for me to learn about those things. I still produce them because they're good products and they sell. But I try to keep a little space for myself. You have to have the ability to balance the business side and the artistic side. That's the system. And it's not all bad. I've had to learn to be a craftsman, a businessman, and an auto mechanic, in case my car breaks down going to a fair. I know how to build kilns, and I even know how to weld. The system makes you learn a lot that's good for you."

About half of his work is sold direct to long-time customers and through galleries like Sixteen Hands, the cooperative gallery on West Washington he helped to found six years ago. He is especially fond of art fairs—he does from twelve to twenty a year, which make up the other half of his income—because he loves to talk about his work and explain to customers what has gone into what they are buying. "I throw myself very deeply into my work," he explains excitedly, his eyes growing suddenly large and fixing the listener with a fierce intensity. "I push myself with research and with trying for something new and unusual, and I want buyers to understand and appreciate what lies behind the work. I try to teach them how to use it. At all the fairs I go to there are people who have made a personal investment in my career. They come back year after year to see what I've been up to. I don't want to disappoint them."

This year Tudzarov has been working on mastering crystalline glazes. This process, which he calls "the queen of ceramics," produces works with a fragile, glass-like appearance. Crystalline glazes are not popular with potters, he says, because they require very precise temperature controls during the firing. Tudzarov feels that he has almost mastered this process, and he expects to take up sculpture next year.

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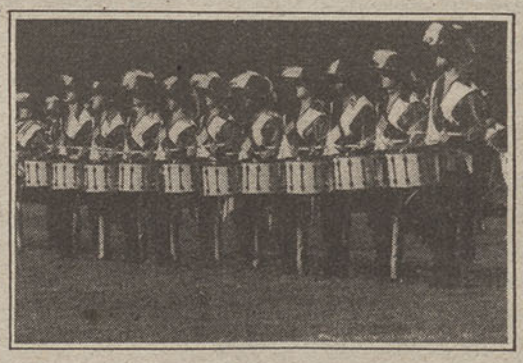

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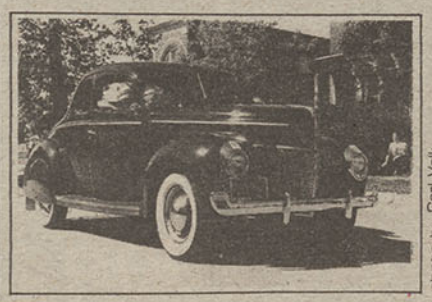
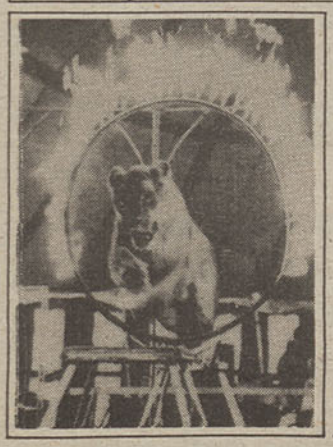


photo by Carl Volk



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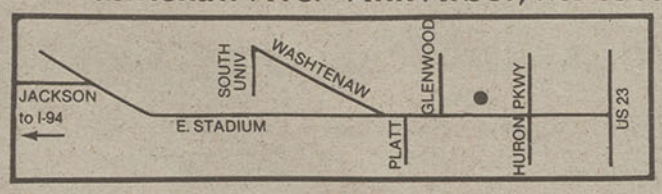

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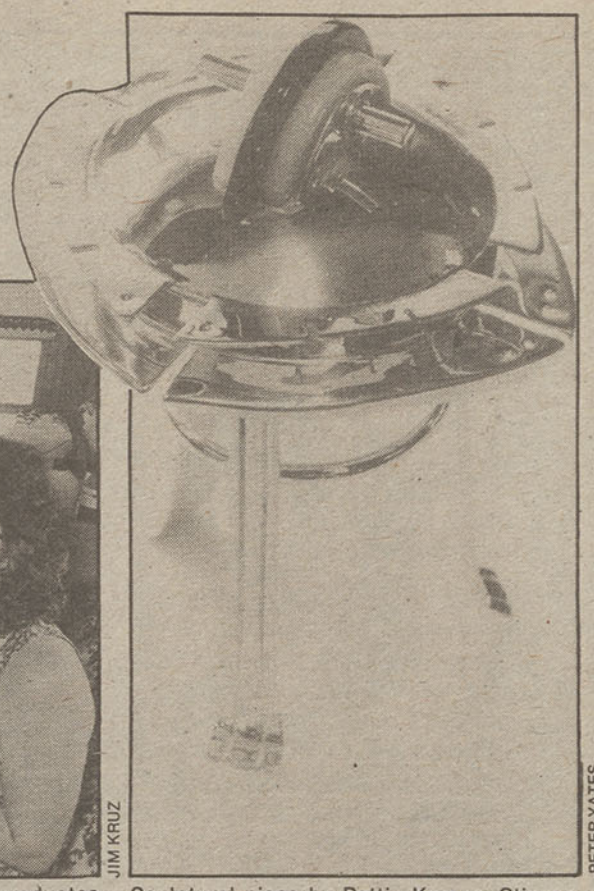
Jewelers DAVID STINSON and PATTIE KARNES-STINSON

Summer Arts Festival and Ann Arbor Street Art Fair

Jewelers Pattie Karnes-Stinson and David Stinson maintain a lifestyle that is a creature of the art fair boom. They exhibit in about thirty-five fairs a year—that's one every week and a half. During the summer they live in a 22-foot Coachman Mini Motor Home and travel to art fairs throughout the Midwest. They made sure they got a motor home with two dinettes, so the rear dinette could be a traveling studio where they can work between fair dates to produce items for upcoming fairs. They also own a house in Winter Park, Florida, where they spend winter, traveling to fifteen or twenty winter shows in the state. Florida shows typically offer substantial prize money to attract quality exhibitors whose work might not sell well, and Pattie has done well with such prizes.

JIM KRUZ

After seven years, the artist's vagabond life retains its appeal for these U-M graduates.



PETER YATES

Sculptural piece by Pattie Karnes- Stinson.

The Stinsons, who are both thirty-two, rarely sell through galleries and shops, in part because of the commissions galleries charge but mostly because they treasure their freedom. "We're trying to keep the 'self' in 'self-employed'," sloganizes the talkative David. For the same reason they are leery of commissioned work. "We do custom orders only if they fit within our style," says the more reserved Pattie. "We want to put our identity into our work." Art fairs enable the Stinsons to produce at their own pace and to deal with their customers directly, on their own terms.

This peripatetic lifestyle has other advantages. The Stinsons often add a fair to their itinerary so they can see new places and combine vacationing with work. They once went to a fair in Houston mainly to visit Big Bend National Park. They regularly spend June based in a campground in southern Wisconsin while attending fairs in Chicago and Milwaukee.

Doing the art fair circuit has its drawbacks as well. With rising gas prices, just getting around costs a lot more. This year is the Stinsons' best ever, but last year their fair income was down by half, mostly because the price of gold and silver had risen to record highs. Also, it can be wearying to produce and sell jewelry while vacationing and leading a full life, all while hopping from place to place. But to the Stinsons these risks and difficulties are a small price to pay for their independence. "It's better than a job," David enthusiastically announces, "because we work when we want to. The whole effort and reward of the work is your own. When we work, we work really hard, often keeping at it all night. When it's good, it's the best."

The Stinsons make the full range of wearable items. Pattie also does sculptural pieces—decorative containers and large pins. Their work runs from $15 to over $600 for jewelry and up to $1,200 for the sculptural pieces. Until last year all their work was fabricated—that is, formed by working and soldering metal wires or sheets into the desired shapes. In the past year they have taken up casting, a process in which metal is melted and cast into patterns formed by wax. Casting is more economical. Scrap can be used, and cast pieces, being partly hollow, use less metal than comparable fabricated pieces. The Stinsons began casting when the price of metals was forbiddingly high but have also begun using anodized aluminum, which enables her to incorporate broad swashes of color into her sculptural designs.

PETER YATES

Sculptural piece by Pattie Karnes-Stinson.

Pattie and David are also beginning to explore other media. Pattie, a U-M fine arts graduate, is thinking about taking up painting and hand-tinted photography, and David, who worked his way through the U-M playing bass for a rock band, has begun to get back into music after a five year lapse. At the fair this year he'll sing his own songs and play acoustic guitar, accompanied by a band he put together during a visit to Ann Arbor in early July. (He'll perform on the Michigan Union Stage at noon, July 24.) "We're just trying to spread ourselves out laterally," David explains. "There are a lot of economic variables beyond our control, and we have to be prepared to adjust." The Stinsons approach their artistic careers in the same way they approach their lifestyle—as at once a challenge to survive and an open-ended adventure.

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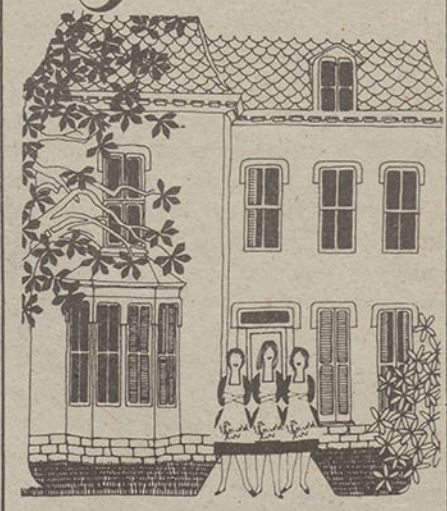

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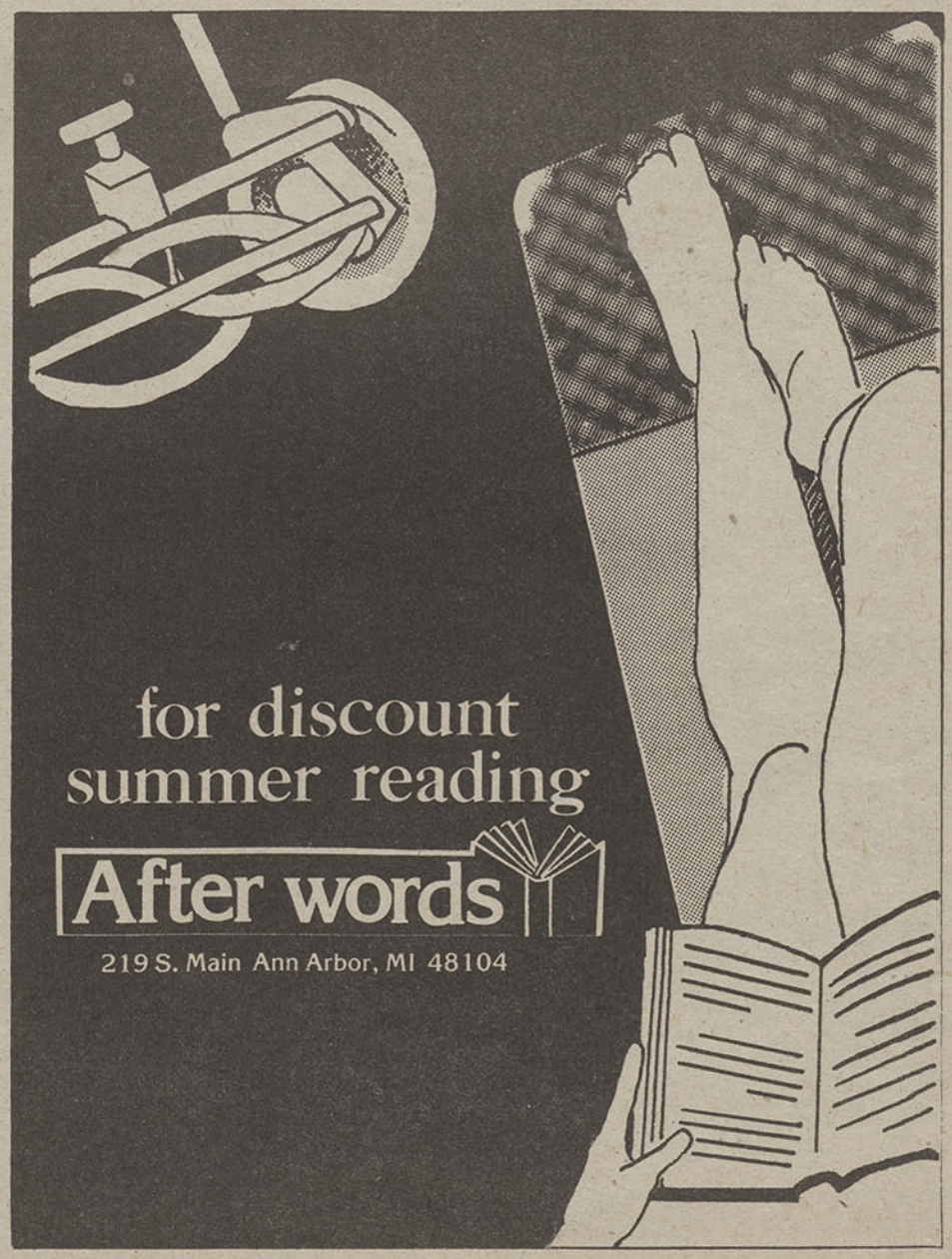

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After words

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Metalsmith LYNNE BENNETT

Ann Arbor Street Art Fair

Although this is her tenth year at the Ann Arbor Street Art Fair, jeweler and metalsmith M. Lynne Bennett of Lansing will be presenting a lot more hardware than artware at this year's fair.

A thirty-four-year-old alumna of EMU's school of fine arts, Bennett specialized in copper jewelry until quite recently. As a member of The Third Rail, a cooperative gallery in Marshall, she noticed that many customers were asking her to replace broken or missing functional household items for Marshall's notable 19th century houses by inventing her own designs.

"It was a gradual transition—no big aesthetic shift," Bennett reports. "Soon I found myself spending most of my time designing and smithing door handles and knobs, candle snuffers, shoe horns, tissue paper holders, and other useful objects. And it was nice to *know* you'd sell. People can justify buying something artistic that has a functional purpose. I had to make the switch to make money, although I will have some earrings in Ann Arbor, which is about the only jewelry I still do."

Bennett doesn't sound as if she regrets this turn of events one bit, however, because she still works with the substance she loves—copper. "Copper is quite affordable compared with gold or sterling," she notes, "and it's used for utilitarian objects. Maybe those are reasons it's not appreciated."

Then she launches into her copper rhapsody: "I want people to appreciate copper—its color, its feel. I like the way it moves, the way it goes where you want it to when you hammer it and the way it gets hard the more you hammer it. I like the way it looks beautiful next to any shade of skin. I seldom polish it; I let it oxidize naturally because that's the way nature made it, and that's how we should accept it."

PETER YATES

After exhibiting as a jeweler for ten years, Lynne Bennett has taken up hardware and indulged her passion for copper.

Bennett sees the "utilitarian objects" she makes (they cost from $5 to $55) as "little sculptures" because she applies the same design techniques to the houseware as she did to her jewelry, whose fluid grace and imaginative richness have an African quality that many observers have mentioned to her.

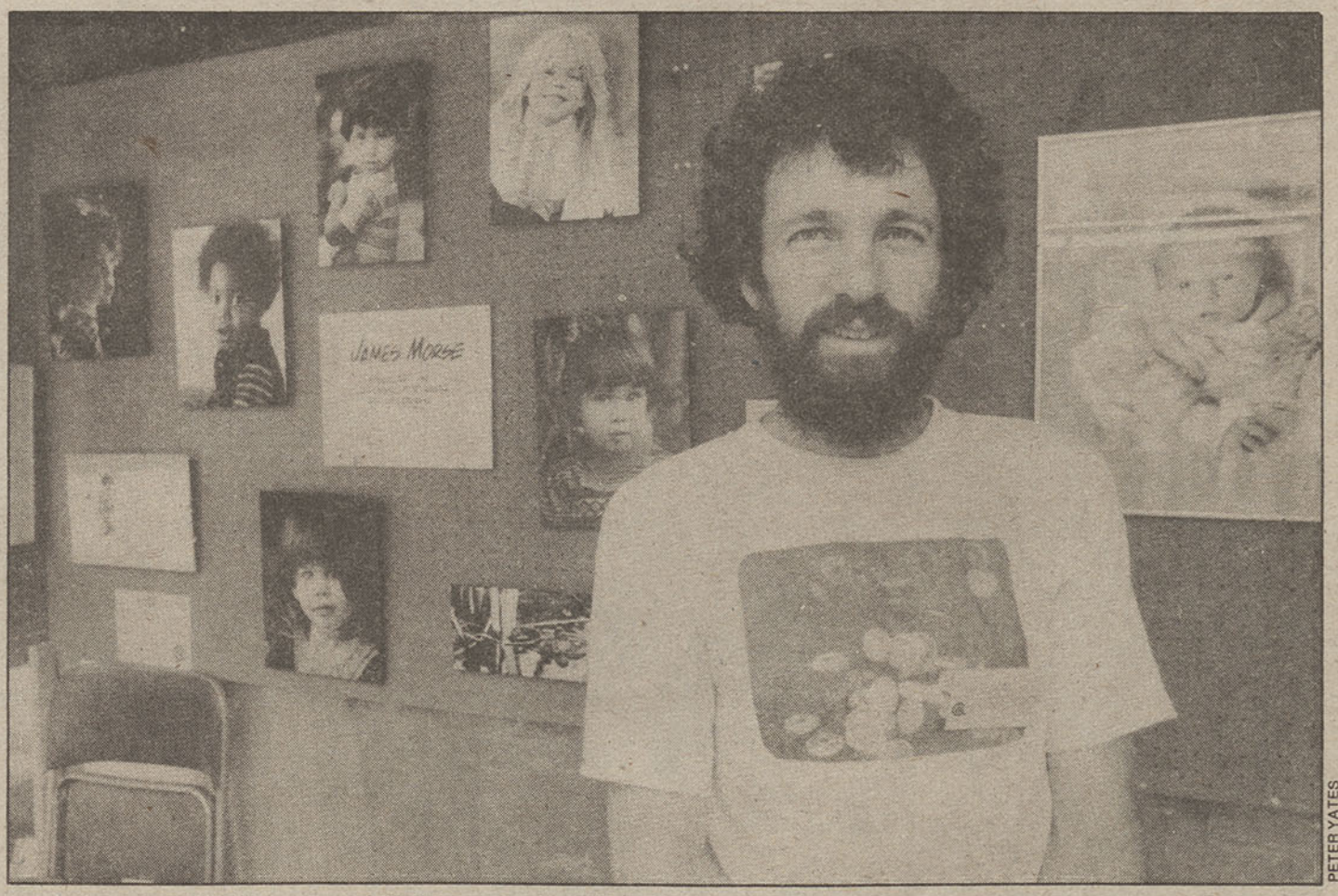
Bennett participates only in the Battle Creek, Saugatuck, and Ann Arbor fairs. With two little girls, a husband, and a full-time job as a dispensing optician, she says she doesn't have time for more fairs. "Ann Arbor is my best for sales," she notes, "and I've eaten in the same places and seen most of the same friends, colleagues, and customers for the last ten years. It's still, above all else, sort of a vacation and a reunion for me."

Photographer JAMES MORSE

Summer Arts Festival

A 1969 U-M graduate with a degree in geology and a teaching certificate, James Morse got hooked on photography when he started fooling around in his brother's darkroom in 1968. He quickly developed a knack for taking pictures of children and decided to pursue photography as a career. In recent years he has taken a lot of what he calls "art photographs," mostly nature studies of local scenes, but he continues to specialize in portraits of children.

Morse has always loved kids, from his own boyhood on Ann Arbor's Penncraft Court, where there were always lots of children, to his college experience as a daycare volunteer. Morse is friendly in a low-keyed, almost shy way, and he radiates a patient, expectant openness that seems perfectly suited for his work. "I like working best with kids between one and a half and two and a half years," he says, "when they're just beginning to walk around. At that age they don't care much what I'm doing. I'll usually talk to them a bit to get their confidence, but basically I just let them go. I have to do more directing and prompting with the older kids." He always works at the child's home, a setting conducive to the spontaneity he is after.



PETER YATES

James Morse turned his lifelong love of kids into a career in child photography.

Morse uses a small 35mm camera for his portraits of children. He generally uses two rolls of thirty six exposures at each session, and if he gets ten photos that please him, he's happy. By contrast, he uses a 4" x 5" view camera and tripod for his art photographs and spends about forty-five minutes setting up each shot. He uses black and white film for all his work, chiefly because it affords more contrast control and more burn and dodge control, a term for the manipulation of photographic density and texture. Though he's been a professional for more than a decade, he still considers himself a student of his craft. He took his first photography courses two years ago when he bought the big camera.

Morse considers his sales at the art fair a small windfall, an extra, not part of his bread-and-butter earnings. He usually sells eight to ten photographs at the fair; framed 11" x 14" prints go for $80 and for $40 without a frame. He does meet a number of people who later ask him to do portraits of their children, and the fair's chief economic value to him is exposure to prospective customers. The fair is also important to him as an occasion to take stock of his year's work. "The art fair is the main time each year when I review my work," he explains. "It pushes me to go through my proofs, select the best, and make some prints. There's a big difference between an 8" x 10" proof and an 11" x 14" print. It's exciting to find out if the photos I choose are really as good as I think. But the final test comes when I hang them up for thousands of people to look at, comment upon, and ask questions about. It's a great experience. That's when the artist recognizes what he's actually accomplished."

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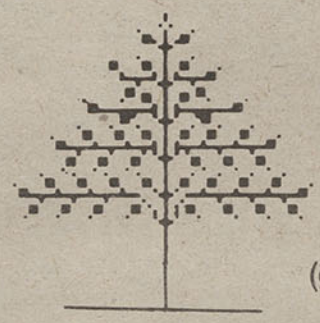

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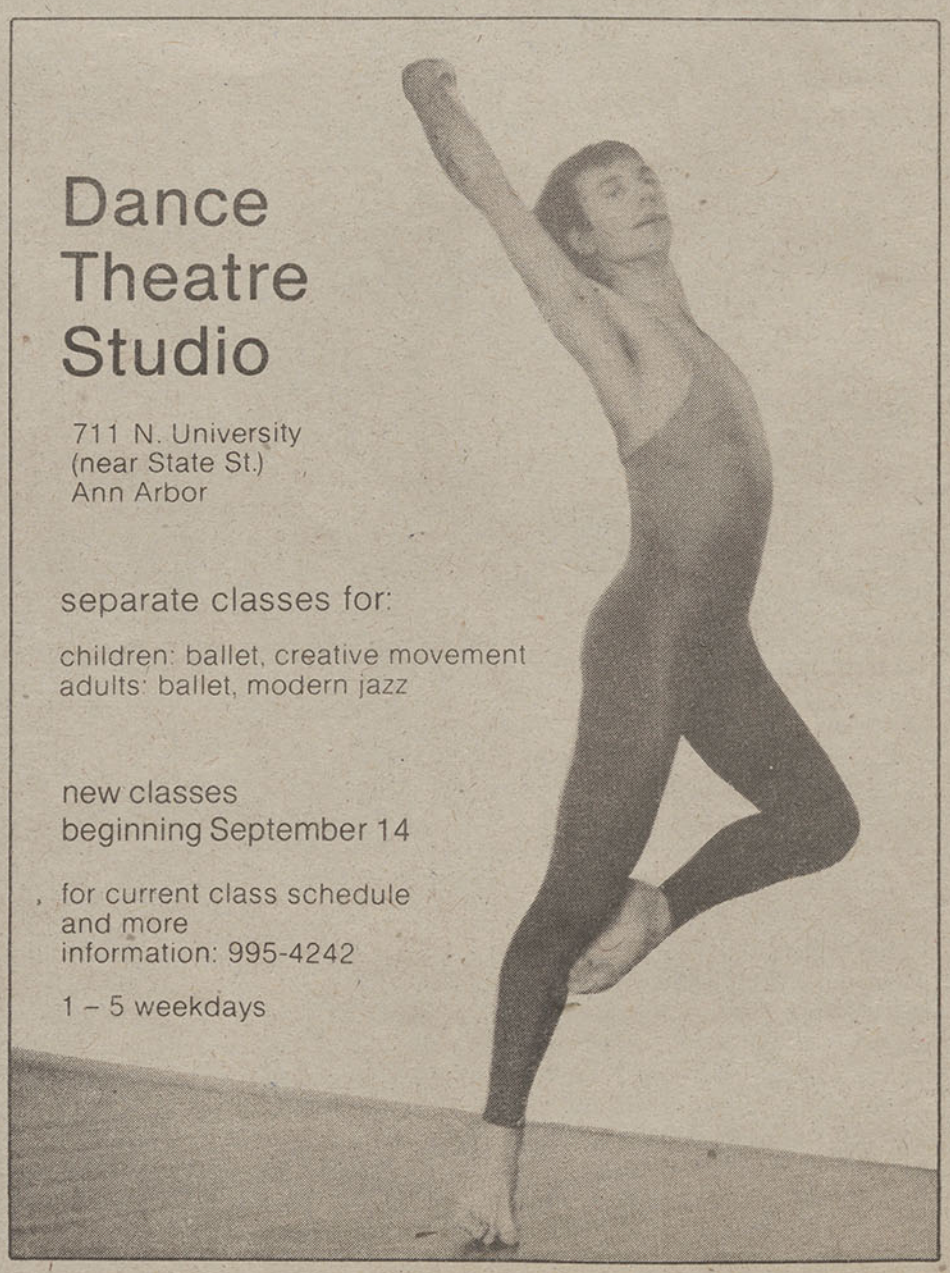

Weaver INGRID COLE

Ann Arbor Street Art Fair

Weaver Ingrid Cole tells her story with a delicate, clipped precision, punctuated by flashes of a sudden humor. "I was raised in Sweden, and I come from a family of artists. My grandfather drew and painted and worked with metal and wood, and my mother did drawings and embroidery. They were both fantastic at drawing. I took up drawing too, but I quit when I was twelve, when I realized I couldn't compete with them. I was a perfectionist; I always had to be the best. So I took up weaving to protect myself from constant self-comparison with my family."

PETER YATES

PETER YATES

An avowed traditionalist, Ingrid Cole has concentrated on weaving when other fiber artists have indulged the contemporary taste for mixing unusual media.

Cole is still very much a perfectionist and a traditionalist. "I learned the practical, functional, old-fashioned sort of weaving," she explains firmly. "I feel this is what weaving should be doing, as it has been for thousands of years."

About half of what she weaves is tapestry. She uses mostly abstract designs, and her tapestries are squared at the edge and flat in the traditional manner. She also makes a variety of functional items: clothing (mostly jackets), table runners, stoles, purses, and the like. The tapestries sell for around $200, and the functional items range from $25 to $140. "It's important to me," she discloses, "that my work appeals to normal people. It's not way-out stuff for the avant-garde and trend-setters only. I try to be creative with my jackets, for instance, but their design is basically conservative. Anyone could feel comfortable wearing them."

Cole's creativity is exercised chiefly in her way of using colors. "I do my own dyeing," she says, "because I'm really into color. My coloring is not traditional at all; in fact, it's very untraditional." She also incorporates into her work design ideas she picked up in Japan. (Her husband, Robert, is a U-M sociologist, and his work has taken them to Japan for four of the last fifteen years.) "The Scandinavian sense of design is about as opposite from the Japanese as is possible. It took me years to grasp what the Japanese were doing. I tend to think in terms of weaving all the time, and I can remember sitting on the subways, gazing at the kimonos and trying to figure out why they didn't match up the stripes!"

Cole works slowly, or as she says, "luxuriously," on each item. As a result her work doesn't earn a lot of money. Her sales are mostly by word-of-mouth, through the Wild Weft, at the Street Art Fair, or to people she meets at the fair. Though she has been with the Sixteen Hands cooperative gallery for a year and a half, she is quitting because she doesn't want to produce as much as it would take to make the venture economically worthwhile. "I sell all I make," she says, "but my income from weaving is embarrassingly modest. About the only way to make a living at weaving is by doing commissions, and I'm not willing to do them. When someone commissions a tapestry for a house he is redecorating, the design and color has to match his specifications to the smallest detail. But when you spend forty, fifty, or even a hundred hours weaving a piece, you see things happening you could never have foreseen when making up the design. I can't stand not to be able to pursue those possibilities."

Working deliberately so as not to miss any possibilities as they turn up is the essence of Cole's temperament. So it shouldn't surprise that, at forty-two, she's finally coming back to drawing. "I've always drawn rough sketches of my weaving designs, and recently I've begun to find that I want to record ways of thinking and looking at things for which tapestry is too slow and not fine enough," she explains. "So I've started doing pencil drawings this year. I have great hopes for myself. I'm going to take some courses next fall at Eastern Michigan." And then she adds with wry merriment, "It's only taken me forty-two years, but I'm finally mature enough to stand not being twice as good as the teacher. I won't even mind if I'm not at the head of the class. I'm going to have fun."

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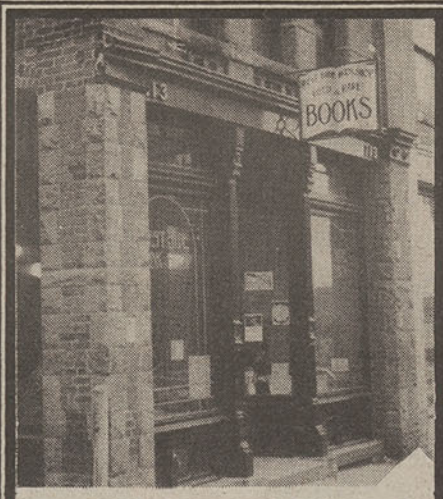

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Painter FRAN LARSEN

Ann Arbor Street Art Fair

Fran Larsen started doing landscape paintings when she was sixteen, and she had her heart set on attending the Art Institute of Chicago. But a great-uncle, himself a painter, told her that a woman couldn't make a living as a serious painter. "He told me I would end up in a commercial bullpen," she recalls, with surprising good humor. "He was right. At that time there was no market for women painters." So she settled for a degree from Michigan State and a career writing advertising copy.

Soon she decided she had made a terrible mistake and determined to retrain herself as a painter. After graduate work at the Kalamazoo Institute of Art and at Hope College, she finally got her start as a professional landscape painter in 1965. And she has proved that a woman can make a living as a painter. Her paintings sell for between $100 and $1,500, and she sells thirty a year at the Ann Arbor Street Art Fair alone ("if I'm lucky," she cautions). She and her husband, Hal, also a painter, have raised two daughters solely on the income from their painting; the oldest, Kristin, is a U-M art student.

Larsen, a vigorous, pleasant woman of forty-four, exhibits her work in fifteen galleries nationwide. She and her husband attend about fifteen art fairs each year, mostly in the Midwest and Florida. They go to two fairs in the Southwest; in fact, they recently moved from South Haven, Michigan, to Santa Fe, New Mexico, which Larsen calls "an Ann Arbor with hitching posts." A haven for artists for more than a hundred years, Santa Fe is one of the many places Larsen discovered through art fairs.

Larsen uses watercolors, and she describes her current work as "contemporary landscapes," semi-abstract representations of designs she sees in the landscape. "I'm in love with the land, with the way it moves," she explains. "It seems stationary, but it really isn't." She attributes much of her feeling for landscape to an uncle who worked as a glacial geologist for the State of Michigan. She frequently rode home to South Haven with him when she was at Michigan State, and she can still remember listening to his long, fascinating lectures on Michigan geology.

PETER YATES

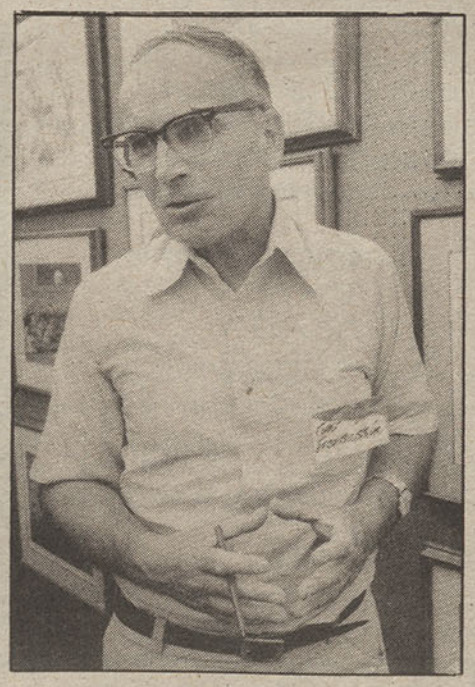
Fran Larsen's interest in geology and her love of the land led to a self-supporting career as a landscape painter.

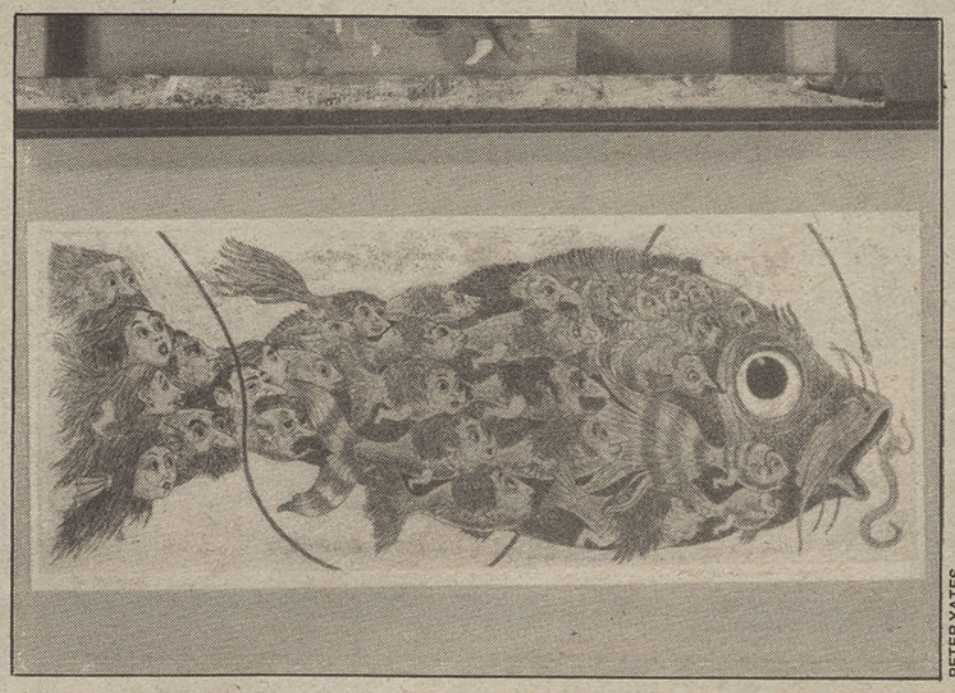
Larsen claims to have no set way of looking at landscapes. She does her paintings in series, usually working on different series simultaneously. Her methods change, she says, from series to series. She is continuing a series of Lake Michigan shorelines, but she has recently taken up work on a series of Rocky Mountain landscapes called "Sunset Moonrise," and on another series based on simplifications of the massive walls of adobe structure. Her interest in the landscape's hidden movement led to an entire series of paintings of the earth as if it were a child's worn blanket. Each series takes an idea and follows out all its permutations to their logical end, and each series, once completed, suggests new directions. "My work has changed greatly since I began," Larsen says, "but I couldn't easily say how. All I know is that the more you paint, the wider your horizon of ideas becomes. Each series leads to new ways of seeing."

Printmaker CURT FRANKENSTEIN

Ann Arbor Street Art Fair

Printmaker and painter Curt Frankenstein was born in Hannover, Germany; his father was a Jew and his mother a Protestant. In 1938, Frankenstein's father, a watchmaker and jeweler, was swept up in a mass arrest of Jews that Hitler ordered after a revenge-seeking Polish Jew assassinated the German ambassador in Paris. The elder Frankenstein and most other victims of the round-up were released from a concentration camp several months later on condition that they leave the country. In early 1939, Frankenstein and his father left, with the equivalent of four dollars, for Shanghai, an open port at that time and the only place father and son could go with little money and no visas. His mother was too ill to travel and stayed behind with a younger son. "In Shanghai," recalls Frankenstein, now fifty-nine, "I apprenticed myself to a European painter, for I had a talent for drawing. He supplied the few rich Chinese with the European-style paintings they desired—German Romanticist art with lush landscapes, scenes from fairy tales, and the like."





PETER YATES

Inventive and modest, Curt Frankenstein and his absurdist etchings bring smiles for fair goers. The Followers.

In 1947, Frankenstein's father returned to Germany, where he and his wife spent the rest of their lives, and Frankenstein left China for the United States. He had no relatives here and still doesn't. After studying painting and lithography on scholarship at the American Academy of Art and the Art Institute in Chicago, he began, as he puts it, "to find my own way to express myself." His way was to create another world in his art, a world governed not by natural laws or the caprices of society but by his own surrealistic and satirical imagination; a world where a splendidly wrought romantic background can be the setting for geometrically witty, absurdist images that gently but chillingly mock the limitless varieties of human vanity from a detached, Olympian point of view.

Frankenstein began as an illustrator and showed his paintings and water-colored etchings in his own Hyde Park neighborhood's art fair, one of the nation's first, more than twenty years ago. Though he now sells through galleries, art fairs continue to be critical to his livelihood. "How else could I have got known?" he declares. "There are only a few geniuses who can make a living through sales to museums and galleries. Below them are thousands of lesser talents who are the base upon which the geniuses stand, and these lesser talents gain exposure through art fairs."

Frankenstein exhibits in the Ann Arbor Street Art Fair. He brings only water-colored etchings (average cost $60) to this, his fourth Ann Arbor Street Art Fair. "It's one of the biggest and best I go to," he observes, "and certainly the longest-lasting." He'll attend seven others this summer.

Fairs are physically hard work," says Frankenstein, who has a studio and printshop in Wilmette, Illinois, where he lives with his wife, Renate, "and they get harder as I get older. But whether I've sold well or not, I always get a good response from people who see my work. You can't get that at a gallery or museum and I can't deny that, at bottom, this egocentric pleasure may be the fairs' greatest attraction to me."

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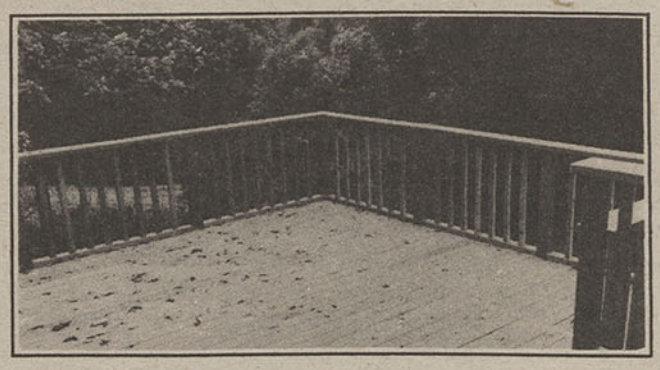

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Painter MISKO WILLIS

formerly of the State Street Art Fair

Nineteen-eighty-one was to be Misko Willis's fourteenth year at the State Street Art Fair, an event she helped found with Audrey Levy in 1967. But a very unfunny thing happened to her on the way to this year's fair: She was told the fair's art jury had not given her a passing grade and that she'd have to resubmit slides of her paintings to the selection committee if she wished to exhibit this year.

Misko (her maiden and professional name and, by choice, her first name) was insulted by the ruling, and she decided to hold an open house at her own studio at 211 Westover off Jackson Road during the fair rather than reapply to the committee.

"I do stylized animals with folk characteristics," says Misko, fifty-four, who grew up on a farm south of Petersburg, Michigan, and never had any ambition but to paint. In the paintings in her current Rainbow Series, begun in 1976, rainbows frame beatific scenes of animals and an occasional child. Misko does not regard her works as merely upbeat and decorative. The animals, like those in a medieval bestiary, often symbolize religious ideas or, Misko says, "the five important basics children should live by—love, communication, beauty, truth, and humor," which are represented, respectively, in her "Carousel of Life" by a unicorn, dolphin, swan, lion, and pelican.

"I have a degree in art from the University of Michigan," Misko notes, "and I've painted other subjects and may again. But I don't have to change to suit that committee. I've always attracted interest wherever I've gone. I'm qualified; this is my living—not a hobby, as I heard some storeowner suggest—and now they toss me out like an old shoe."

Misko questions the justice of letting merchants who dominate the State Street Fair's selection committee and jury, expel local artists from the fair. "What if a jury had to judge their merchandise to see if it should be sold in town?" she asks. Misko and her husband, John, who have three grown children, will attend art fairs at Midland, Royal Oak, Bay City, Rochester, Frankenmuth, and elsewhere in the state this summer. Her acrylic paintings sell for $100 to more than $1,000, but she also offers watercolors ranging from $3 to $25. Prints of her 1971 painting, "The Animal Ark," have sold in Japan, Australia, and Europe, in addition to North America. "Whoever's running this fair can't hurt me," she declares. "And to tell you the truth, physically this fair can be horrid. But I just can't help feeling that Ann Arbor has let me down."

Carol Lopez owns The Peaceable Kingdom gift shop on West Liberty, one of two local shops that carry Misko's work. (The other is Stephen Frame and Gallery on South State.) She says, "Whether it's censorship of Misko's work or not, it's wrong to keep her out. She's a tremendous drawing card, and she sells. She's no detriment to any fair.

For the last three years, the executive manager of the State Street Area Association, which runs the fair, has been Nancy Willson. Willson, thirty-one, explains the fair's jury system as a way to upgrade the show's quality (which has admittedly been inconsistent and sometimes too commercial) and to insure its growth. "The judging is done on the basis of quality, originality, and effective use of media," she says. "There is no consideration of prior participation or residence of the artist. What happened to Misko just happens in a completely juried fair. I know it's hard to justify a growth situation to a person who gets excluded."

Willson adds that there are 151 exhibit spaces in this year's fair, down from 166 last year; that 20 artists were asked to resubmit for this year (one made it back in); and that 350 artist applied for the open spots. She also says that other artists who paint whimsical animals are in the fair. She feels, however, that a shortcoming of the jury system is its impersonal nature, that jurors' comments are sometimes highly arbitrary ("Too much small stuff," wrote one upon delivering a low grade), and that jurors "don't give the artists any specific feedback on areas they can improve on."

PETER YATES

A longtime local favorite and founder of the State Street Art Fair, Misko withdrew this year with some bitterness and bad feelings.

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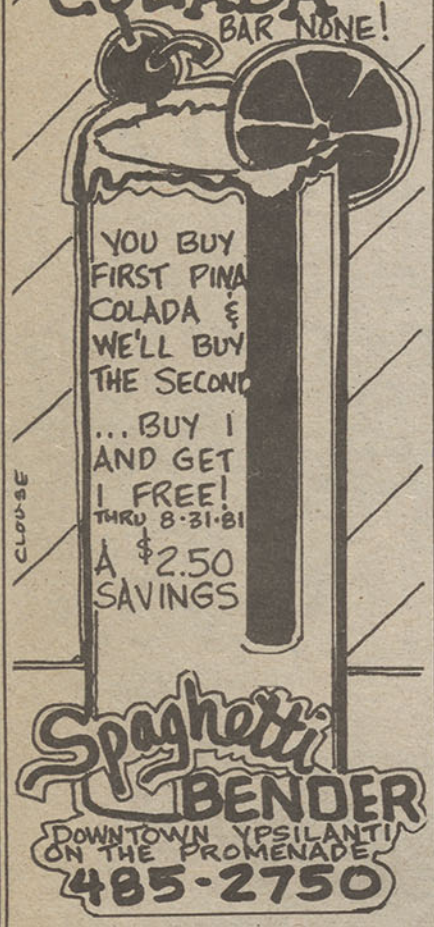

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Collagist CHARLES WICKLER

Ann Arbor Street Art Fair

In Wisconsin, the black-and-white Holstein dairy cow is both a state symbol and a seemingly omnipresent element in the rural landscape. The cow's markings can have a certain aesthetic appeal to those who know them: simple, crisp, boldly contrasting, random and interestingly varied, they are a nice foil to a soft green landscape . . . or to minimalist paintings, which are similarly simple, bold, and hard-edge but carefully thought out in every detail. That was Charles Wickler's idea when, as a master's candidate at the University Wisconsin at Whitewater, he started on a series of pastel collages of cows in art galleries looking at or posing in front of well-known examples of minimalist art. He drew each element of the composition with pastel crayons to achieve a rich, subtly varied texture, then cut out the paper for a hard-edged effect not possible when drawing with messy pastels. Each element—the floors, the walls, each cow, the painting—was cut out separately. "I plan the basic idea ahead but can play with the composition before fastening the pieces," says Wickler, now thirty-three, who's continuing the collage series and still playing with animals and art. (Penguins and an occasional rabbit have since joined his repertoire.) Though he enjoys the humor of his bovine gallery-goers, he is not belittling minimalist art, he says, which has long been a special interest of his. In fact, he reproduces favorite paintings in his collages. What he's parodying is the unnatural seriousness of galleries and gallery-goers and the settings in which art is displayed.

PETER YATES

New to the Ann Arbor fair, Charles Wickler has already won a measure of public recognition in Wisconsin by playing around with the state's favorite animal.

Wickler has been doing twenty to twenty-five collages a year, and although they sell for $300 to $650 each, he readily admits that he could not support himself and his family on what he makes as an artist. He doesn't have to, since he teaches elementary school art in Sussex, Wisconsin, a small town near Milwaukee. Thus he can produce at his own pace and explore the market for his creations at his leisure. So far his explorations have met with considerable success, mainly by sales through the Milwaukee Art Museum to well-to-do women associated with the Museum's support programs.

In all respects, Wickler's relations to his public and his work have been successful and pleasant. "I'm having fun doing what I'm doing," he says coolly. "I've been branching out with new animals, and I've gotten more involved with the dynamics of groups of animals in galleries. I see the animals in terms of people, in terms of the people-watching that goes on in museums. And I've been developing other series of collages, for instance, cow spots or abstract designs cut into strips and woven together, or a series called "Picking Your Nose," in which I do the same thing with cow noses. What I do is take a simple concept and play with it."

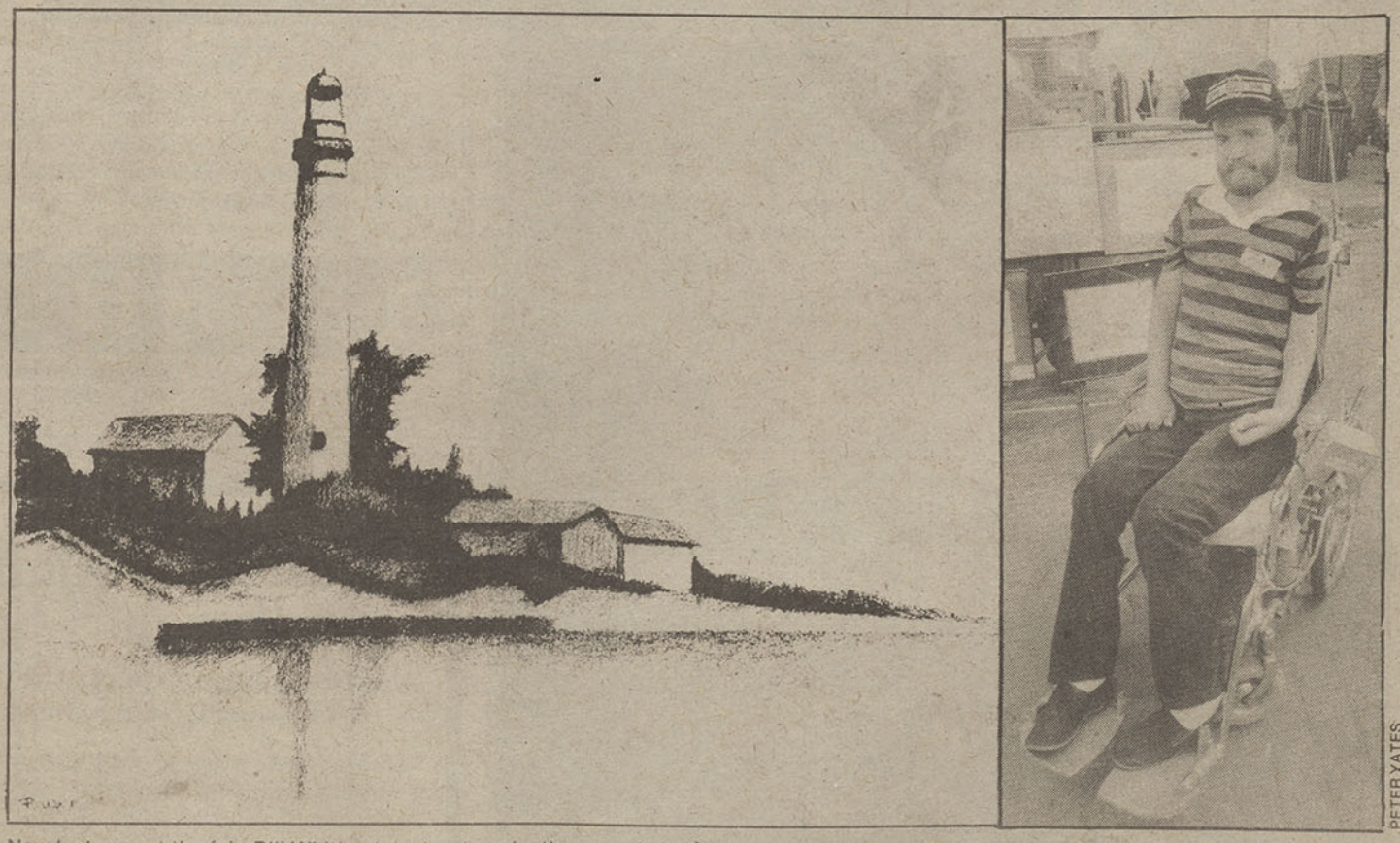
BILL WHITING, pencil drawings

State Street Art Fair

Twenty years ago, Bill Whiting was preparing to enter his senior year at Traverse City High School. He had taken a mechanical drawing course and hoped to become an architect. That summer, however, he broke his neck in a trampoline accident and has been paralyzed ever since.

"I remember when they took me to the U Hospital here after the accident," Whiting, thirty-seven; recalls. "They showed me drawings someone had done with a pencil in his mouth, but I didn't start drawing with a mouthstick till five years later." (Whiting's mouthstick is a pencil fastened to an attachment embedded in dental plasticene, which is shaped to be held comfortably in his mouth.)

What began as a therapeutic hobby grew into a full-time occupation over the next ten years. Whiting took drawing and art history courses and taught himself how to build a line with small, short strokes. His neck muscles gained the suppleness, strength, and control necessary for the delicate variations in pressure required by pencil drawing.



PETER YATES

New last year at the fair, Bill Whiting has developed a therapeutic hobby into a challenging occupation.

"I work two to three hours at a time," Whiting says. "My themes are usually rural landscapes, Lake Michigan waterfronts, nautical scenes, and other subjects I see around Traverse City." He has a gallery in his downtown apartment. A local motor inn, The Park Place, also provides a display area where he sells his work, which includes note cards and stationery as well as limited-edition prints that sell, unframed, for $10 to $30.

This is Whiting's second year at the State Street Art Fair. "Art fairs are my main source of income," he declares. "My assistant and I went to forty shows last year, but I've weeded them down to seventeen or so this year."

For the future, Whiting plans to add color to some of his prints, to begin drawing portraits, and to study oil painting. "I think pencil is a more difficult medium for me than oils," he remarks. "It's a good discipline mechanically, but now I'll have to start studying theories of color and brush techniques. I'm looking forward to it."

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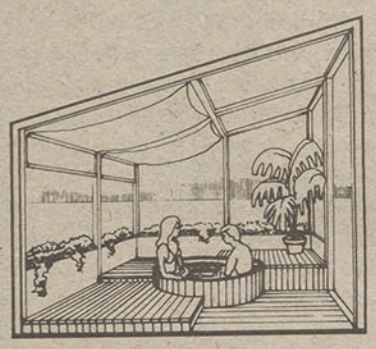

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Bellmaker BRAD CROSS

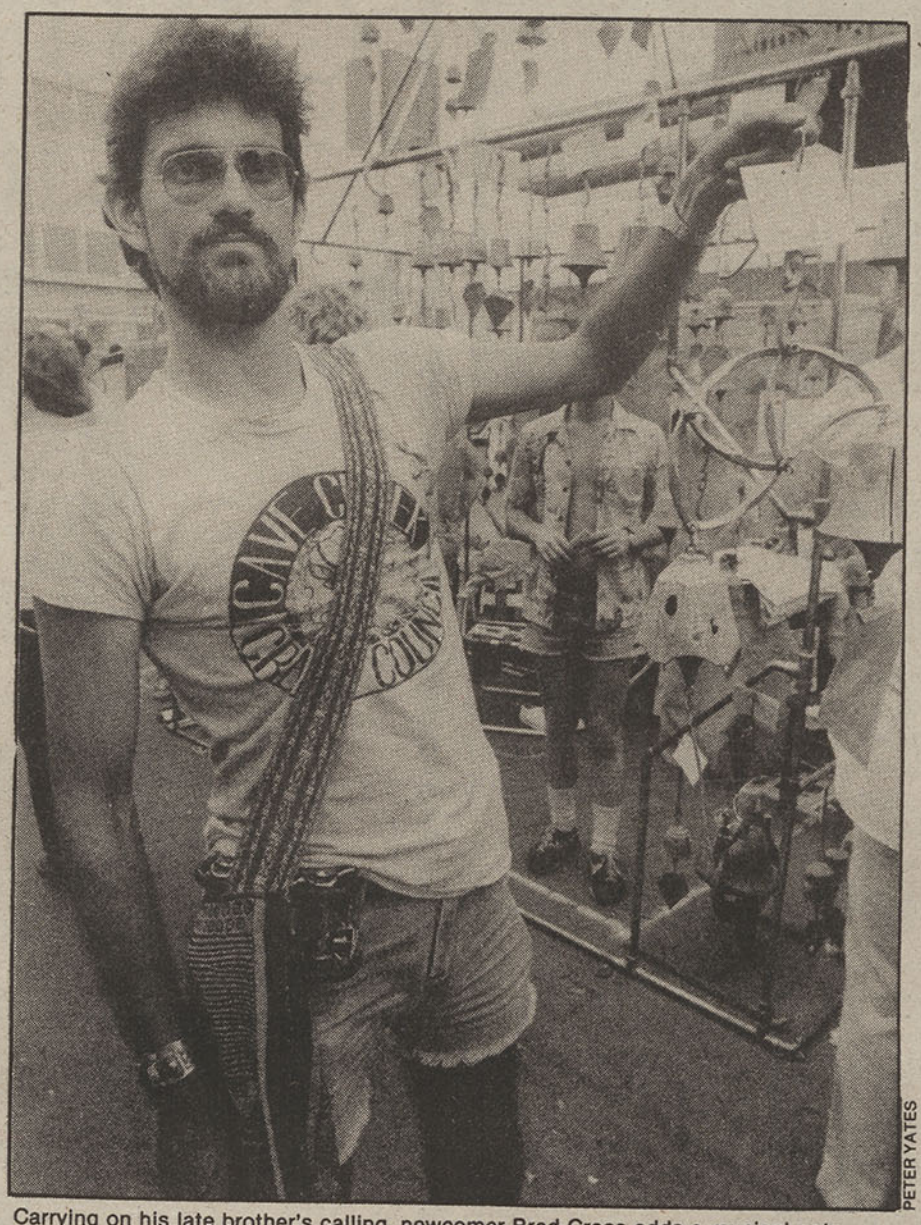
State Street Art Fair

Whenever the wind blows at the fair," bellmaker Brad Cross explains, "people would begin crowding around my booth. They were curious to see where all those sudden sounds were coming from." Those sounds were coming from a great variety of windbells, so-called because their clappers are set in motion by a windvane which hangs from them. Cross is the director of Harmony Hollow Bell Works on Abbott Road, the only major maker of windbells outside of Arizona.

Cross, thirty-one, took up this craft under tragic circumstances. Harmony Hollow was founded in Arizona in 1969 by his older brother, Jeff. Jeff disappeared in 1977, and Brad, then pursuing a masters in wildlife management at the University of Michigan, went to Arizona to manage the business. He moved the business to Ann Arbor in 1978; not until a year later was his brother's skeleton found in the desert. It was later determined that someone he had befriended had murdered him.

Brad had little experience with the craft of making windbells before his brother's disappearance. He has since gotten caught up in the challenges of this exacting craft, but he readily admits that his first motive is his desire to carry on his brother's tradition. All the Harmony Hollow bells are made of sand-cast bronze. Sand-cast bells date at least as far back as the Phoenicians, and the craft has recently been revived, most notably by the visionary architect Paolo Soleri. Bronze is poured into molds made by pressing wet sand into the desired pattern. Jeff spent years experimenting with different alloys and with the mass, shape, and thickness of the bells before coming up with his designs. He also introduced a further refinement, a vertical slot from the mouth of the bell to a certain distance up the side, which provided an additional means of tuning.

Jeff Cross developed thirteen different bells, which could be hung singly or combined in two- or three-bell assemblies. After his brother's death, Brad discovered the master patterns for nine more bells, five of which he had added to his catalogue of basic designs. Brad has also added wind chimes and windbell mobiles and devised a variety of new hanger brackets. He looks forward to still further diversification and expansion of his products.

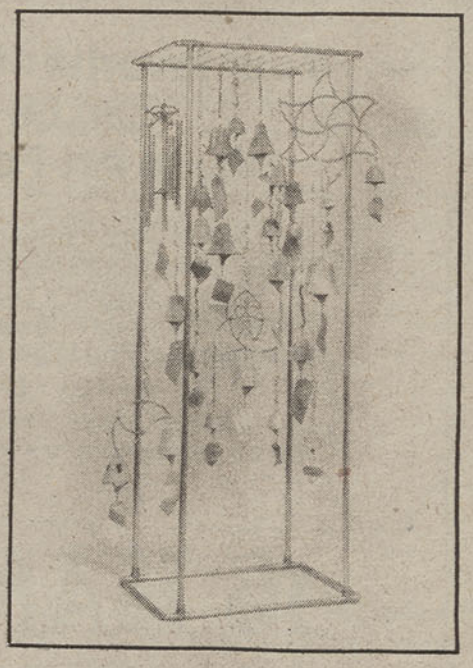


PETER YATES

Carrying on his late brother's calling, newcomer Brad Cross adds a musical note to the art fair scene.

Harmony Hollow is a small business. Brad makes most of the bells himself, but he has two full-time and two part-time employees, and his parents, Ray and Eleanor Cross, the owners of the Culligan Water Conditioning franchise in Ann Arbor, do much of the detail work filling orders and keeping accounts. Most of the sales are made through gift shops, garden stores, and craft galleries. The bells sell for between $15 and $95, the wind chimes for $66, and the mobiles for as much as $130. The bells are sold in all fifty states, but most of the business still comes from the Southwest. Brad goes to about a half dozen art fairs a year, mostly in the Midwest.

Brad does not exhibit at more art fairs because he is still committed to a career in wildlife management, trying to finish up his masters and already working as a natural resources consultant. He does a lot of work for AID, World Wildlife,



and the Peace Corps, for whom he served three years in Colombia helping with park management.

Managing two careers at once can be something of a strain. For instance, he spent the early part of the summer in Peru and arrived home just in time to take off for an art fair in Pennsylvania. But Brad is more than happy to have two very different outlets for his energies. He wants to keep Harmony Hollow small enough so that it doesn't monopolize his attention, but he also wants to indulge his creative impulses and continue to expand the business.

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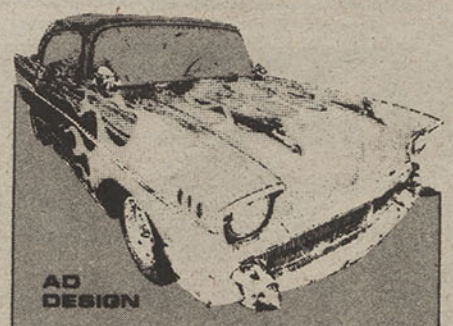

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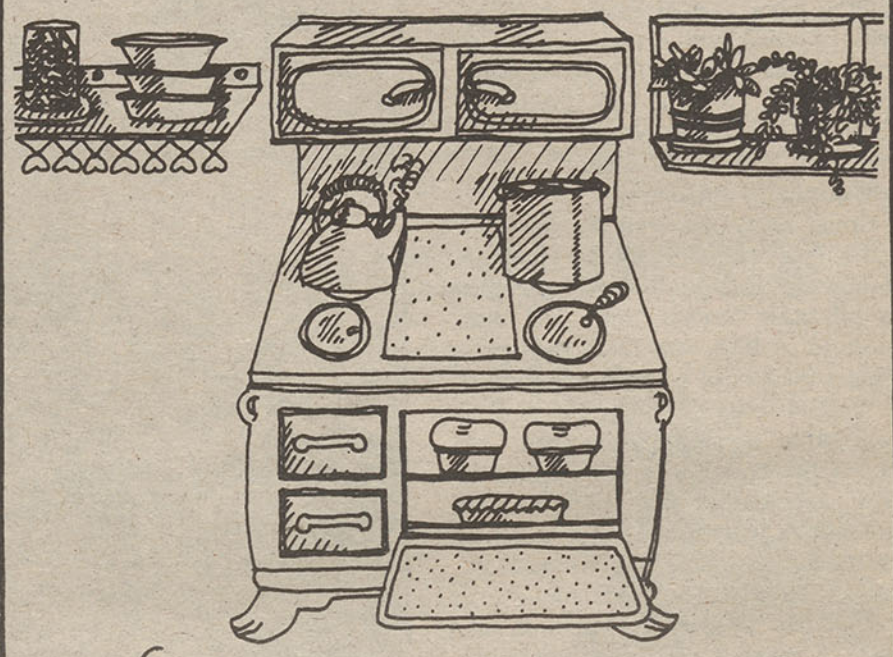

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Dollmaker BEVERLY COOCH

Summer Arts Festival

"It's something that just snowballed," says doll maker Beverly Cooch (pronounced "Couch") a forty-year-old Ann Arbor housewife and mother of four who sounds as if she still pinches herself to make sure her sudden success at her craft is not a dream.

Cooch began making stuffed dolls as gifts for relatives. About five years ago, her artist friend Misko Willis saw the fat-faced, cheerfully complacent-looking dolls and asked her if she'd like to be in a neighborhood art show. Carol Lopez, owner of The Peaceable Kingdom gift shop, saw the dolls at the show and, impressed by their durability and unpretentious charm, placed a standing order.

"My husband used to complain a bit about the time I spent sewing," Cooch says, "because I also had two paper routes. Then, before I entered the Ann Arbor art fair [the Summer Arts Festival on Main Street] for the first time last year, I quit my routes and decided to make dollmaking my source of income. I sold out my forty dolls in just two days. I was thrilled. My husband's never complained about my sewing since, and he's helping me stuff dolls for this year's fair."

In addition to her fair sales, Cooch also received enough orders to keep her busy through Christmas, and other storeowners, including one as far away as Dayton, saw the dolls in Ann Arbor and placed orders.

Thanks to the initial suggestion and orders from another Ann Arbor shopkeeper, Harriet Tyskiewicz of Duchess Dollhouse, Cooch has also become a miniaturist, regularly selling out her little fur-covered animals at dollhouse and miniature shows. "I don't bring many minatures to art fairs," Cooch mentions, "because uninformed people resent the prices of my miniatures, which cost about the same as my dolls [$22-$28]. They don't realize it takes as much work to make them as big dolls, and some say, 'how can you charge that much when you use less material?' "

JIM KRUZ

A happy new face on Main Street last year was Beverly Cooch's. She had given up her paper route, a sure source of income, to make dolls for the fair. They proved to be a hit and sold out.

Cooch stitches her dolls with the intention of making them last forever, even at the hands of the most rambunctious two-year-old. Most are made of brushed nylon and velour stuffed with polyester, making them machine washable. She began by using patterns but was soon designing her own dolls. "I always was pretty good in art," Cooch says, and yet I never realized I had this ability in sewing-design. But people began ordering special dolls or animals—like a Chinese-American doll or a weasel doll for a kid nicknamed Weasel—and I just designed them. I don't know how I do it. I've designed collies and schnauzers, and all of the *Wind in the Willows* animals. Now, I think I could design anything."

LONNIE BLACKLEY JR., pen-and-ink drawings

Summer Arts Festival

Lonnie C. Blackley, Jr., thirty-two, has been traveling to art fairs for six years, but this is only his third in Ann Arbor, where he exhibits in the Summer Arts Festival on Main Street. His medium is pen-and-ink drawings enriched with pastels, and he sells originals along with hand-colored limited-edition prints priced from $21 to $1,800.

"I go from New York to Florida on the East Coast and all over the Midwest," Blackley says. "I make about thirty-five shows a year." Although this circuit-riding approach has brought him wide recognition and seventy percent of his income, his goal is to gain ninety percent or more of his income from gallery and museum sales so he can spend more time at home with his wife and two young children.

Yet the road is an important source of Blackley's subjects—old barns and houses, covered bridges, and other rural and sylvan scenes. When Blackley sees a scene he likes, he takes photos of it, then studies the photos and the original site for a year or more as he "sorts things out on the road." If, after his meditations, the scene "vibrates a certain energy," he draws it.

Blackley has been drawing for as long as he can remember, even before he moved at six to Cincinnati from his grandparents' farm in South Carolina. After a tour of duty in Viet Nam and a stint as a karate instructor, he enrolled in the Ohio Visual Art Institute and then the Cincinnati Art Academy. A teacher encouraged him to exhibit his work at art fairs, and he found his work sold well.

JIM KRUZ

In Lonnie Blackley's pen-and-ink drawings, real-life subjects become picturesque.

"I used to do things with the goal of making sales back then," he comments, "but as I grew more popular, my approach changed. I began to take more time, to concentrate on the quality of my work, to satisfy myself first and not a potential customer.

"Ann Arbor is the best-selling show I have," he continues. "When I started, I went to everything—malls, shopping centers, office buildings—but now I go only where people are there because of the art."

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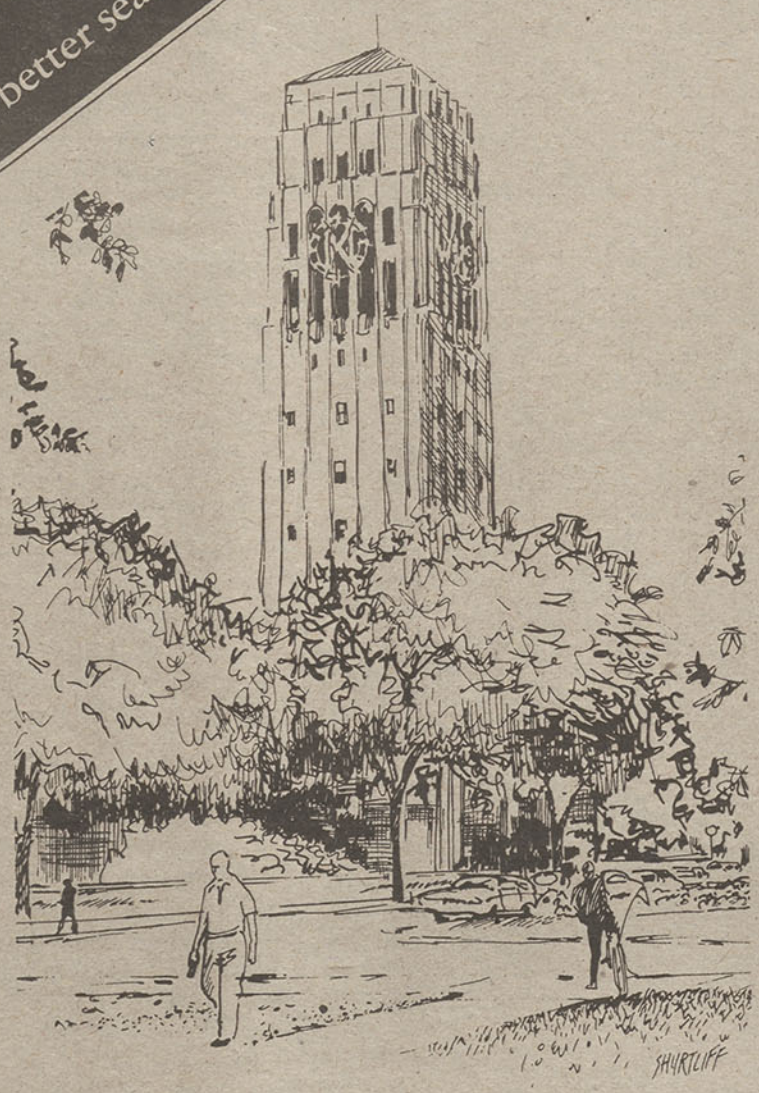

UNIVERSITY MUSICAL SOCIETY CONCERTS

Choral Union Series
(in Hill Auditorium)

Zagreb Philharmonic ..... Fri., Oct. 16
Nathan Milstein, *Violinist* ..... Thurs., Oct. 29
Soviet Emigre Chamber Orchestra ..... Tues., Nov. 3
Cesare Siepi, *Basso* ..... Sun., Nov. 22
Vienna Chamber Orchestra &
Philippe Entremont, *Conductor & Pianist* .. Tues., Dec. 8
Andre Watts, *Pianist* &
Charles Treger, *Violinist* ..... Sun., Jan. 10
Dame Janet Baker, *Mezzo-Soprano* ..... Sun., Jan. 17
Sofia Philharmonic ..... Thurs., Feb. 4
Detroit Symphony Orchestra,
Erich Bergel, *Conductor* ..... Fri., Mar. 5
Maurizio Pollini, *Pianist* ..... Wed., Mar. 24
Series of 10: Block B—$65; Block C—$50; Block D—$40; Block E—$30

Chamber Arts Series
(in Rackham Auditorium)

London Early Music Group ..... Fri., Oct. 23
Panocha String Quartet ..... Sat., Nov. 7
Tashi: *Clarinet & Strings* ..... Sun., Nov. 15
Concerto Soloists of Philadelphia ..... Sat., Dec. 12
Orpheus Ensemble ..... Sun., Feb. 7
Chamber Orchestra of Versailles ..... Thurs., Feb. 18
Heinz Holliger, *Oboist* ..... Sun., Mar. 7
Tokyo String Quartet ..... Sat., Mar. 20
Series of 8: Block A—$50; Block B—$40; Block C—$30

Debut and Encore Series
(in Rackham Auditorium)

Aurora Natola-Ginastera, *Cellist* and
Anthony di Bonaventura, *Pianist* ..... Sun., Oct. 18
Uto Ughi, *Violinist* ..... Fri., Nov. 20
Peter Serkin, *Pianist* ..... Thurs., Mar. 18
Tedd Joselson, *Pianist* ..... Thurs., Apr. 1
Series of 4: Block A—$25; Block B—$20; Block C—$15

Choice Series
(in Power Center)
(Choose 4 or 8 events for a series)

Goldovsky Opera Company .... Sat., & Sun., Oct. 10 & 11
Okinawan Dance Troupe ..... Wed., Oct. 28
Martha Graham Dance Company ..... Fri.-Sun., Oct. 30-Nov. 1
Lublin Polish Folk Festival ..... Mon., Nov. 23
Paul Gaulin Mime Company ..... Tues., Nov. 24
Romanian Folk Festival ..... Wed., Dec. 2
Pittsburgh Ballet Theatre,
"Nutcracker" ..... Fri.-Sun., Dec. 18-20
Joffrey II ..... Fri. & Sat., Jan. 15 & 16
Oakland Ballet ..... Mon.-Wed., Jan. 25-27
Paul Taylor Dance Company .... Tues. & Wed., Mar. 2 & 3
Jury's Irish Cabaret ..... Tues., Mar. 16 (in Hill)
Pennsylvania Ballet ..... Mon.-Wed., Apr. 19-21
Series of 4: Block A—$35; Block B—$28; Block C—$22; Block D—$16
Series of 8: Block A—$70; Block B—$56; Block C—$44; Block D—$32

Come to Burton Tower where the University Musical Society's office staff will receive your ticket orders for the next season. Summer Fare series tickets and single tickets available now. Orders for other series now being accepted; single ticket sales for other series begin September 8.

Brochures with complete information available at Burton Tower, or by mail or telephone. Contact: University Musical Society, Burton Tower, Ann Arbor, Michigan 48109. Phone (313) 665-3717.

Summer Fare Series
(In air-conditioned Rackham Auditorium, unless noted)

Ruth Laredo, *Pianist* &
Paula Robison, *Flutist* ..... Wed., July 22
Ivan Moravec, *Pianist* ..... Tues., July 28
Northwood Symphonette &
Keith Bryan, *Flutist* ..... Wed., Aug. 5 (in Hill)
Single tickets $8, $7, $5

A happy note. No increase in prices of series tickets for the 1981 concert season!

ART FAIR EVENTS

Calendar editor: John Hinchey, with notes on popular music by Lee Berry. These bookings came from information available at press time. Last minute changes are always possible. Listings were compiled with the intention of assisting newcomers to Ann Arbor who lack previous knowledge of the performers listed here.

WEDNESDAY DAYTIME

The All-Ann Arbor Michigan Theatre Time Tunnel

10–12 minute slide show of Ann Arbor scenes, past and present. 320–400 slides shown four at a time, assembled and narrated by city historian Wystan Stevens. Accompanied by tapes of Ann Arbor music, including performances by the Ann Arbor Chamber Orchestra and musical events at the Michigan Theatre. This show is all-Ann Arbor, from organizer Jim Haven to Alice Crawford, a professional theatre painter who made the show's frontispiece sign.

4 shows an hour, 11 a.m.–9 p.m., tunnel driveway at west end of Michigan Theatre Building.

Young People's Theatre at the Graceful Arch stage, 2 p.m., Wednesday.

Aerobic Dancing

A demonstration of this cardiovascular fitness sport (exercise is choreographed to music) by instructors at Jackie Sorsen's Aerobic Dancing, Inc.

11 a.m., Graceful Arch stage on East U.

Sherlock Holmes Marathon: Classic Film Theatre

Four films starring Basil Rathbone and Nigel Bruce as Holmes and Watson: "The Hound of the Baskervilles" (Sidney Landfield, 1939), noon, 5:30 & 11 p.m.; "The Woman in Green" (R. W. Neill, 1945), 1:30 & 7 p.m.; "Dressed to Kill" (R. W. Neill, 1946), 2:45 & 8:15 p.m.; "The Adventures of Sherlock Holmes" (Alfred Werker, 1939).

Michigan Theatre. $2 for all four films.

Mustard's Retreat

Guitarists Michael Hough and David Tamulevich sing and play a wide variety of folk, blues and rock tunes (and originals to boot), frequently adding dulcimer, harmonica or electric bass.

Noon, Michigan Union stage on State Street.

Connie Huber

Widely known folksinger/guitarist performs original songs as well as familiar classics by writers like Joan Baez and Judy Collins.

Noon, Graceful Arch stage on East U.

Emerald City

Classic rock from the late sixties to the present. Four-piece group plus potent female vocalist.

1 p.m., Rick's/Pizza Bob's stage on Church St.

Footloose

Versatile, fun country and jazz-tinged bluegrass quartet. Their second LP has just been released.

1 p.m., Michigan Union stage on State Street.

Junior Sterling Chamber Players

Performance of baroque music by the Junior Sterling Chamber Players and members of "Togetherness Is," the Sterling Chamber Players' summer workshop. 15 talented young performers play strings, woodwinds, and harpsichord, in various small and two large ensembles. Directed by Carol Leybourn Kenney.

1 p.m., Graceful Arch stage on East U.

"The Woman in Green": Sherlock Holmes Marathon

1:30 p.m., Michigan Theatre. See noon listing.

Aikido Demonstration

Demonstration of the Japanese martial art with a spiritual emphasis, based on principles of harmony with opponent. Presented by U-M Aikido Club, directed by two black-belt masters, one Japanese and one American.

2–2:30 p.m., Michigan Union stage on State St.

Young People's Theatre

Scenes from two of this summer's upcoming YPT studio productions, "Antigone" and "History of the American Film." These shows which have been in rehearsal for five weeks, will be presented at 338 S. Main, August 12–16 at 8 p.m. "Do Tell," the production of the young people in grades 1–4, will be presented at 2 p.m., 338 S. Main, August 13–15

2 p.m., Graceful Arch stage on East U.

Water Carnival: Ann Arbor Recreation Department

Games, contests, prizes, staff skits, and costumes.

2–4 p.m., Veterans Park Swim Pool, Jackson Rd. $1 (under 17, 50¢). 761-7240.

"Dressed to Kill": Sherlock Holmes Marathon

2:40 p.m., Michigan Theatre. See noon listing.

Bichinis Bia Conga

Translated "Dancers from the Congo," this nationally known troupe presents an authentic program of chants and dances based on the fundamental rhythms of birth, initiation, work, death, and everyday life in the village.

3 p.m., Graceful Arch stage on East U.

Hydra Dance Theatre

A jazz dance troupe which works out of Artworlds, where many of the Hydra dancers are instructors.

4 p.m., Graceful Arch stage on East U.

"The Adventures of Sherlock Holmes": Sherlock Holmes Marathon

4 p.m., Michigan Theatre. See noon listing.

Wendell Bigelow

A modern jazz drummer, Bigelow is known to perform a fast, action-packed brand of music with a distinctly spiritual feeling to it.

4:30 p.m., Michigan Union stage on State St.

Ark Hootenanny

Two-hour foot-stomping country and folk music jamboree featuring some of the finest talent in the area. An annual Art Fair highlight.

5 p.m., Graceful Arch stage on East U.

"The Hound of the Baskervilles": Sherlock Holmes Marathon

5:30 p.m., Michigan Theatre. See noon listing..

Bichinis Bia Congo at the Graceful Arch stage, 3 p.m., Wednesday.

WEDNESDAY EVENING

The All-Ann Arbor Michigan Theatre Time Tunnel

Short slide show of Ann Arbor scenes, past and present, with narration by city historian Wystan Stevens and taped musical accompaniment.

Until 9 p.m., tunnel driveway at west end of Michigan Theatre Building. See 11 a.m. listing.

Steve Nardella

Good old-fashioned rockabilly by the Detroit area's most popular (and skillful) practitioners. Ann Arbor returnees will recognize Nardella and guitarist George Bedard from the old Silvertones.

5:30 p.m., Rick's/Pizza Bob's stage on Church Street.

The Urbations

Terrific boogie rhythm & blues and pioneer rock & roll. After successfully convincing the crowd at the Hart Plaza fireworks concert to stand at attention for "the national anthem," the Urbs broke into "Louie, Louie."

6 p.m., Michigan Union stage on State Street.

"The Woman in Green": Sherlock Holmes Marathon

7 p.m., Michigan Theatre. See noon listing.

Ann Arbor Civic Band

Old and new favorites by this group of about 100 local musicians under the direction of Max Plank, EMU Director of Bands.

7 p.m., Graceful Arch stage on East U.

Steve Nardella

Good old-fashioned rockabilly by the Detroit area's most popular (and skillful) practitioners. Ann Arbor returnees will recognize Nardella and guitarist George Bedard from the old Silvertones.

8 p.m., Michigan Union stage on State Street.

Blue Front Persuaders

Hard-driving rhythm & blues quintet that's become one of the wildest party bands in Ann Arbor. Recent personnel changes have brought the band new fire.

8 p.m., Graceful Arch stage on East U.

Hydra Dance Theatre

Jazz dance performance by a troupe that works out of Artworlds, where many of the dancers are instructors.

8 p.m., 213 S. Main. $4. 994-8400.

"Dressed to Kill": Sherlock Holmes Marathon

8:15 p.m., Michigan Theatre. See noon listing..

Ruth Laredo, Pianist, and Paula Robison, Flutist: University Musical Society

Laredo, a Detroiter, is a world-famous virtuoso, and Robison is generally regarded as the world's finest female flutist. The program includes a Poulenc sonata, Stamitz' "Rondo Capriccioso" for flute, Rachmaninoff's "Four Preludes" from Opus 32, and Prokofiev's "Sonata in D major," Opus 94.

8:30 p.m., Rackham Auditorium. Tickets $5–$8 at Burton Tower and at the door. 665-3717.

"The Adventures of Sherlock Holmes": Sherlock Holmes Marathon

9:30 p.m., Michigan Theatre. See noon listing..

"The Hound of the Baskervilles": Sherlock Holmes Marathon

11 p.m., Michigan Theatre. See noon listing.

WEDNESDAY NIGHT LIVE MUSIC AT NIGHT SPOTS

THE EARLE, 121 W. Washington, 994-0211.

Ron Brooks Trio

One of the finest jazz trios in the area. Featuring Kevin O'Connell on piano, Larry Bell on drums and Ron Brooks, the pre-eminent acoustic bassist in the state. Swing to ballads.

KING'S ARMS PUB, 118 E. Washington, 663-9757.

Mark Northey

Light rock/easy listening solo singer/guitarist.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

The Blue Front Persuaders

Hard-driving rhythm & blues quintet. Recent personnel changes have brought them new fire. One of Ann Arbor's best party bands.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Bobby Lewis & the Cracker Jack Band

Old and new rock & roll classics cut with some crusty R&B hits.

STAR BAR, 109 N. Main, 769-0109.

Reggae Dance Party

Ann Arbor's resident experts on the latest releases from the islands, WCBN disc jockeys Brian Tomsic and Michael Kremen, spin dance records of all kinds every other Wednesday at the Star.

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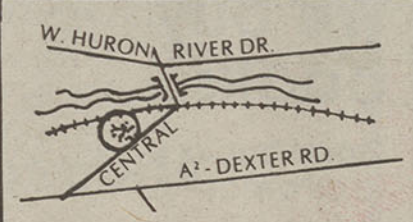

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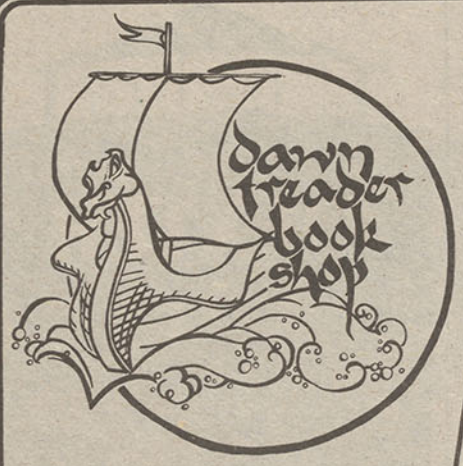

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ART FAIR EVENTS/continued

THURSDAY DAYTIME

The All-Ann Arbor Michigan Theatre Time Tunnel

10–12 minute slide show of Ann Arbor scenes, past and present. 320–400 slides shown four at a time, assembled and narrated by city historian Wystan Stevens. Accompanied by tapes of Ann Arbor music, including performances by the Ann Arbor Chamber Orchestra and musical events at the Michigan Theatre. This show is all-Ann Arbor, from organizer Jim Haven to Alice Crawford, a professional theatre painter who made the show's frontispiece sign.

4 shows an hour, 11 a.m.–9 p.m., tunnel driveway at west end of Michigan Theatre Building.

Ann Arbor Cultural Arts Dance Program

Jazz warmups, explanation of rhythmical jazz movements, and demonstration of progressive jazz exercise by Scott Read and members of his jazz dance classes.

11 a.m., Graceful Arch stage on East U.

Three Stooges Marathon: Classic Film Theatre

Ten featurettes (three hours worth), with Larry, Moe, and Curly.

Noon–midnight (continuous shows), Michigan Theatre. $2.

Gemini

Twin brother folk duo performs original music with "old world" influences from Israel and Eastern Europe. Very unique and extremely good.

Noon. Michigan Union stage on State Street.

The Flexibles

Powerful, punchy funk-rock showing reggae and jazz influences and a nod to Ian Drury. New record on the way.

1 p.m., Michigan Union stage on State Street.

Junior Theatre Strolling Players

This group of 7th–12th graders under the direction of Tom Simonds performs Simonds' action-packed comedy adventure drama "Captain Cosmo." Captain Cosmo and her faithful pet Barney battle the forces of evil in the person of a mad scientist who has created a machine that destroys solar power facilities.

2 p.m., Graceful Arch stage on East U.

Gerry the Fool

Fables presented through mime by a popular Detroit performer, Gerry Dzuiblinski.

2:30–3 p.m., Michigan Union stage on State St.

Junior Sterling Chamber Players at the Graceful Arch stage, 1 p.m., Wednesday.

Three Stooges Marathon

3 p.m. (continuous shows), Michigan Theatre. See noon listing.

The Bizer Brothers

Guitar duo playing in a variety of styles. Mainly light rock favorites and standards.

3 p.m., Graceful Arch stage on East U.

I-TAL

Americanized reggae group plays the Jamaican island music with a rock & roll sensibility they attribute to growing up in Cleveland.

3 p.m., Rick's/Pizza Bob's stage on Church St.

Hydra Dance Theatre

A jazz dance troupe working out of Artworlds, where many of the Hydra dancers are instructors.

4 p.m., Graceful Arch stage on East U.

RH Factor

Sometimes a quartet; sometimes a quintet. Always compelling creative music incorporating many influences into a modern jazz nucleus.

4:30 p.m., Michigan Union stage on State St.

Troupe Habitat-Al-Fen

Students of the Ann Arbor "Y" dance program perform Middle Eastern dances under the direction of Grace Lehman.

5 p.m., Graceful Arch stage on East U.

THURSDAY EVENING

Footloose at the Graceful Arch stage, 6 p.m., Thursday.

The All-Ann Arbor Michigan Theatre Time Tunnel

Short slide show of Ann Arbor scenes, past and present, with narration by city historian Wystan Stevens and taped musical accompaniment.

Until 9 p.m., tunnel driveway at west end of Michigan Theatre Building. See 11 a.m. listing.

Blue Front Persuaders

Hard-driving rhythm & blues quintet that's become one of the wildest party bands in Ann Arbor. Recent personnel changes have brought the band new fire.

5:30 p.m., Rick's/Pizza Bob's stage on Church Street.

Footloose

Versatile, fun country and jazz-tinged bluegrass quartet. Their second LP has just been released.

6 p.m., Graceful Arch stage on East U.

Strata Nova

Red-hot disco-funk that's firmly rooted in jazz. Led by drummer Leonard King.

6 p.m., Michigan Union stage on State Street.

Three Stooges Marathon

6 p.m. (continuous shows), Michigan Theatre. See noon listing.

Trees

Dynamic folk-flavored rock band features sumptuous harmony vocals.

7 p.m., Graceful Arch stage on East U.

"Wait Until Dark": Arbecoll Summer Dinner Theater

A stylish, humor-laced thriller by Frederick Knott, author of "Dial M for Murder." A defenseless blind woman is hemmed in by three con men desperately searching her apartment for a doll stuffed with a treasure of heroin. Her only hope is to "wait until dark."

7 p.m (dinner: buffet style on Thursday; course dinner on Friday and Saturday); 8:30 p.m. (performance), Michigan League. Tickets $15.50 (Thurs.) and $19.50 (Fri.–Sat.) in the Michigan League Box Office. 665-0038.

Peter "Madcat" Ruth

Among the very finest harmonica players anywhere, jazz legend Dave Brubeck has called him one of the world's "greatest jazz soloists." Blues, jazz, folk, and related material, but the style can only be called his own.

8 p.m., Michigan Union stage on State Street.

Quintessence

Recently emerged group fuses jazz with R&B, blues and Latin music with solid results. Lots of potential here.

8 p.m., Graceful Arch stage on East U.

Hydra Dance Theatre

Jazz dance performance by a troupe that works out of Artworlds, where many of the dancers are instructors.

8 p.m., 213 S. Main. $4. 994-8400.

"The Mousetrap": Black Sheep Repertory Theatre

Director Pat Rector has moved Agatha Christie's murder-mystery classic back into the 1940's,

offering a spooky, eerie version of it. A group of strangers is snowbound in a boarding house; one of them is a murderer. Another patented switch-finish.

8:15 p.m., 104 E. Main, Manchester. $2–$6. 428-9280.

"The Sea":
U-M Residential College Summer Players

A Chekhovian comedy by Edward Bond, whom *New York Times* critic Ronald Bryden called "the playwright generally regarded as the finest now writing in Britain." "The Sea" satirizes Victorian values and exposes the rigid class structure of a small coastal village, while depicting a young man's struggle to come to terms with the death of his best friend.

8 p.m., Residential College Auditorium, East Quadrangle. $4 (students and senior citizens, $3 on Thursday and Sunday). 763-0176.

THURSDAY NIGHT LIVE MUSIC AT NIGHT SPOTS

BLIND PIG, 208 S. First, 996-8555.

Telluride Cowboys
Good old Bob Wills-ish Texas swing music with some country-rock on the side.

THE EARLE, 121 W. Washington, 994-0211.

Ron Brooks Trio
One of the finest jazz trios in the area. Featuring Kevin O'Connell on piano, Larry Bell on drums and Ron Brooks, the pre-eminent jazz bassist in the state.

KING'S ARMS PUB, 118 E. Washington, 663-9757.

Mark Northey
Light rock/easy listening solo singer/guitarist.

Telluride Cowboys at the Graceful Arch stage, 6 p.m., Friday, and at the Blind Pig, Thursday night.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Lonnie Brooks Blues Band
Veteran Chicago blues guitarist actually came up playing Cajun music with Clifton Chenier and rock & roll with Sam Cooke.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Bobby Lewis & the Cracker Jack Band
Old and new rock & roll classics cut with some crusty R&B hits.

STAR BAR, 109 N. Main, 769-0109.

The Flexibles
Powerful, punchy funk-rock with jazz and reggae influences and a dose of Ian Drury. New record on the way.

FRIDAY DAYTIME

Annual Summer Book Sale: Friends of the Ann Arbor Public Library

Paperbacks of every type and description, plus selected hardcover fiction.

9 a.m.–7 p.m., Ann Arbor Public Library, South Fifth Ave. at William. 763-1030, 663-8175.

The All-Ann Arbor Michigan Theatre Time Tunnel

10–12 minute slide show of Ann Arbor scenes, past and present. 320–400 slides shown four at a time, assembled and narrated by city historian Wystan Stevens. Accompanied by tapes of Ann Arbor music, including performances by the Ann Arbor Chamber Orchestra and musical events at the Michigan Theatre. This show is all-Ann Arbor,

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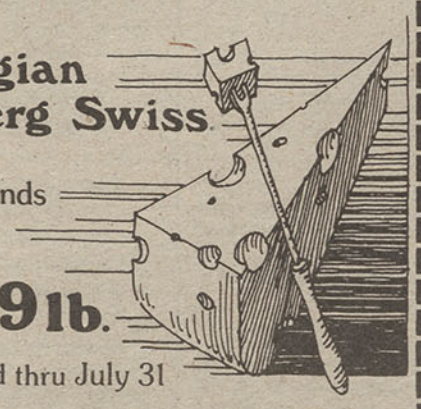

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1 lb. bag
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Coupon good thru July 31

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8 oz.
Assorted flavors
limit 3
SPECIAL
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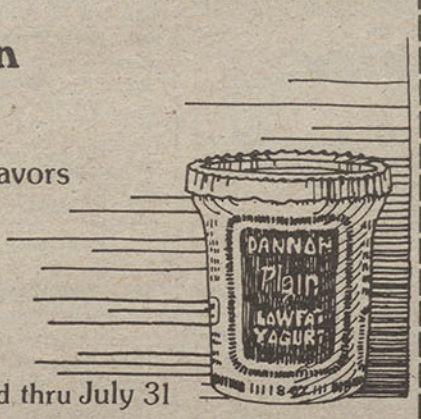

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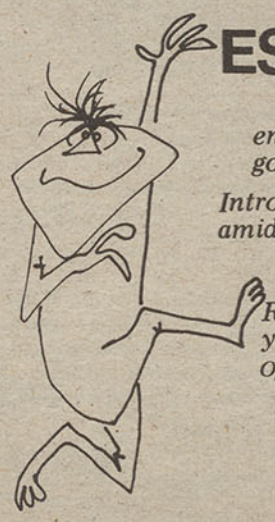

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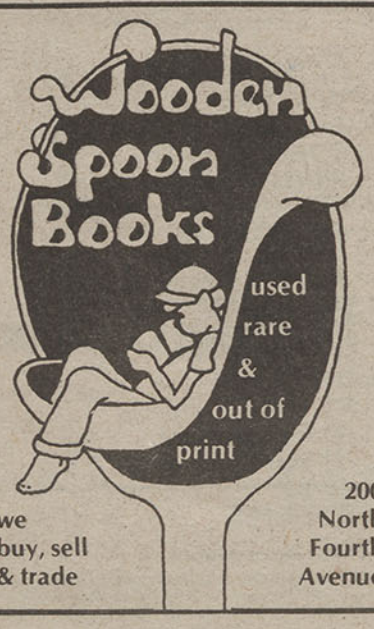

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ART FAIR EVENTS/continued

from organizer Jim Haven to Alice Crawford, a professional theatre painter who made the show's frontispiece sign.

4 shows an hour, 11 a.m.–9 p.m., tunnel driveway at west end of Michigan Theatre Building.

Mustard's Retreat

Guitarists Michael Hough and David Tamulevich sing and play a wide variety of folk, blues, and rock tunes (and some originals to boot), frequently adding dulcimer, harmonica or electric bass.

11 a.m., Graceful Arch stage on East U.

Sangandongo

Explosive African and Latin rhythms played on various drums and flutes. Features exceptional conga player Reggie Smith (formerly of Melodioso, currently with Pincante).

Noon., Graceful Arch stage on East U.

David Stinson

Stinson performs original songs and plays 12- and 6-string acoustic guitar, accompanied by synthesizer, bass, dobro or steel guitar, and several percussionists. The performance is dedicated to Space Week, July 19–25, in honor of the July 20, 1969 Apollo moon-landing. (Stinson exhibits his jewelry in the Summer Arts Festival.)

Noon–1 p.m., Michigan Union stage on State Street.

The Falcons

Rock & roll and rhythm & blues band with two fine guitarists in Dave Greenberg and Dennis Hack. Relatively new but you wouldn't know it.

12:30 p.m., Rick's/Pizza Bob's stage on Church Street.

Telluride Cowboys

Good old Bob Wills-ish Texas swing music with some country-rock on the side. Should be even better on an outdoor stage.

1 p.m., Michigan Union stage on State Street.

"Robin Goodfellow":
Young People's Theatre Repertory

Popular adaptation of Shakespeare's "A Midsummer Night's Dream." Shakespeare's most hilarious fools and most enchanting fairies join company for mischief, magic, and merriment. YPT's repertory company is a group of twelve young people under the direction of Jim Moran of the Attic Theatre in Detroit.

1 & 3 p.m., Civic Theatre Bldg., 338 S. Main. Small charge to be announced. 996-3888.

Zarifa and Magi

Performances by Zarifa, a recently formed troupe of ethnic and Beledi dances, and Magi, a group of dancers and musicians devoted to the music and dances of Morocco.

1 p.m., Graceful Arch stage on East U.

Gerry the Fool

Fables presented through mime by a popular Detroit performer, Gerry Dzuiblinski.

2:30–3 p.m., Michigan Union stage on State Street.

Mirage Dance Collective

Innovative explorations of movement, time, and space by this exciting four-woman improvisational group.

3 p.m., Graceful Arch stage on East U.

Trees

The acoustic duo version of the rock-oriented group of the same name that played here yesterday. Guitars and harmony vocals.

4 p.m., Graceful Arch stage on East U.

Colone

Original rock with a singular intensity. Three-fourths of the group were in Colone's last group, the Prismatic Band.

4:30 p.m., Michigan Union stage on State St.

Troupe Ta'Amullat Fi Buhayrit Al Zaman

Near Eastern ethnic dances by this popular troupe based in Artworlds. Its name translates "reflections in the pool of time." Program includes two danse Orientale solos (a near cousin of belly-dancing) and several group dances: an Indian village stick dance, an Egyptian cane dance, a Sudanese scarf dance, a Yemenese dance, and debke, a Lebanese line dance that troupe manager Cynthia Adams calls "the polka of the Middle East."

5 p.m., Graceful Arch stage on East U.

FRIDAY EVENING

The All-Ann Arbor Michigan Theatre Time Tunnel

Short slide show of Ann Arbor scenes, past and present, with narration by city historian Wystan Stevens and taped musical accompaniment.

Until 9 p.m., tunnel driveway at west end of Michigan Theatre Building. See 11 a.m. listing.

Hydra Dance Theatre at the Graceful Arch stage, 4 p.m., Wednesday - Thursday.

Annual Summer Book Sale: Friends of the Ann Arbor Public Library

Until 7 p.m., Ann Arbor Public Library. South Fifth Ave. at William. See 9 a.m. listing.

Quick City

Multi-faceted seven-piece group switches adeptly from Santana-styled rhythmic rockers to mellower jazz-flavored tunes. Plus a dose of Grateful Dead.

5:30 p.m., Rick's/Pizza Bob's stage on Church Street.

Telluride Cowboys

Good old Bob Wills-ish Texas swing music with some country-rock on the side. Should be even better on an outdoor stage.

6 p.m., Graceful Arch stage on East U.

Big Fun

Fine electric jazz group in a rare appearance. Fronted by saxophonist Stephen Dreyfuss.

6 p.m., Michigan Union stage on State Street.

Wild West Pool Party:
Ann Arbor Recreation Department

Pool party and B-B-Q picnic (6:30–8:30 p.m.) followed by dancing to the live music of "Savage." Dress in western attire and receive a $1 discount.

6:30 p.m., Veterans Park Swimming Pool, Jackson Rd. $5 (Dance only, $3). 761-7240.

Gemini

Twin brother folk duo performs original music with "old world" influences from Israel and Eastern Europe. Very unique and extremely good.

7 p.m., Graceful Arch stage on East U.

Classic Film Theatre

Science fiction feature. "TV Star Trek": two popular episodes, "Cat's Paw" and "Amok Time." "The Thing" (Christian Nyby, 1951): an alien terrorizes a North Pole research station.

Michigan Theatre. $2 for both films. "Star Trek": 7 & 10:15 p.m. "The Thing": 8:45 p.m.

"Wait Until Dark":
Arbecoll Summer Dinner Theater

See Thursday Evening. 7 p.m.

"New Perspectives on Childbirth":
Wholistic Health Council

Cynthia Hermes, a nutritional and pre-natal counselor, and Kathy Jakary, a certified Bradley-method and childbirth educator, share insights and expertise on holistic approaches to childbirth. Preceded at 7 p.m. by an herb tea.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron. $2. 973-1546, evenings.

Katherine Hepburn Film Festival:
Ann Arbor Public Library

"Desk Set" (Walter Lang, 1957), with Katherine Hepburn and Spencer Tracy.

7:30 p.m., Ann Arbor Public Library, S. Fifth Ave. at William. Free.

Ron Brooks Trio

One of the finest jazz trios in the area, featuring Kevin O'Connell on piano, Larry Bell on drums and Ron Brooks, the pre-eminent acoustic bassist in the state. Swing to ballads.

8 p.m., Michigan Union stage on State Street.

Peter "Madcat" Ruth

Among the very finest harmonica players anywhere. Jazz legend Dave Brubeck has called him one of the world's "greatest jazz soloists." Blues, jazz, folk, and related material, but the style can only be called his own.

8 p.m., Graceful Arch stage on East U.

"The Sea":
U-M Residential College Summer Players

See Thursday Evening. 8 p.m.

"Ring Around the Moon": Ann Arbor Civic Theatre Main Street Productions

Jean Anouilh's light, wispy comedy set in the early 20's at a garden party at a chateau ruled by a poetic lady in a wheelchair. The plot revolves around her twin nephews, one shy and engaged to the daughter of a millionaire, and the other a bold, rakish sort who sets out to break up the engagement. He hires a ballerina and molds her, Pygmalion-style, to be the hit of the party and entice his brother away from his fiance. She falls in love with both brothers. The whole play is a story of mismatched couples and extravagant, emotionally misled characters caught up in the liberating magic of the evening. Director Charles Sutherland promises an evening of theater that is "amusing, diverting, and often thoughtful." With Kathy Badgerow, Sashe Dimitroff, and Patricia Garcia, the winner of the Civic Theatre's 1981 Best Actress Award.

8 p.m., 338 S. Main. $2.50. 662-9405, weekdays, 1–4 p.m.

James Tyler: Mirage Dance Collective

A modern dance performance by this former co-artistic director of Dansgroep of Amsterdam and founding member of Mangrove, the San Francisco men's performance collective.

8 p.m., Mirage Dance Studio, 621 E. William. $3. 668-0295.

Hydra Dance Theatre

Jazz dance performance by a troupe that works out of Artworlds, where many of the dancers are instructors.

8 p.m., 213 S. Main. $4. 994-8400.

"The Mousetrap":
Black Sheep Repertory Theatre

See Thursday Evening. 8:15 p.m.

"The Thing"

8:45 p.m., Michigan Theatre. See 7 p.m. listing.

"TV Star Trek"

10:15 p.m., Michigan Theatre. See 7 p.m. listing.

"Madcat" Ruth at the Graceful Arch stage, 8 p.m., Thursday - Friday.

FRIDAY NIGHT LIVE MUSIC AT NIGHT SPOTS

BIMBO'S, 114 E. Washington, 665-3231.

Peter Freeland

Solo guitarist/vocalist performs country music and oldies as well as some comedy.

BLIND PIG, 208 S. First, 996-8555.

RH Factor

Drummer Rick Hollander's own aggregation. What began as an experimental jazz quartet has broadened to include all kinds of musical influences, due perhaps to Hollander's association with Madcat Ruth. A varied, enjoyable show.

COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

Saxophonist Charles Perraut and pianist Don Savoie lead a rollicking jam session.

THE EARLE, 121 W. Washington, 994-0211.

Joe Summers Trio

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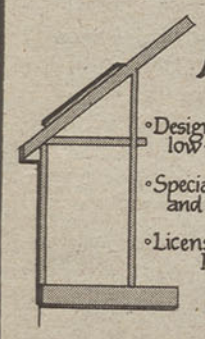

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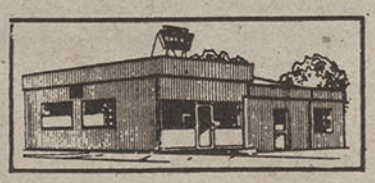

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ART FAIR EVENTS/continued

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THE HEIDELBERG, 215 N. Main, 663-7758.

Tom Crocker
Solo guitar & vocals. Mixed originals and covers.

KING'S ARMS PUB, 118 E. Washington, 663-9757.

Mark Northey
Light rock/easy listening solo singer/guitarist.

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

Kicker
Rock & roll Top-40 band.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Hard Times Band
Road-sharpened country-rock band from Madison. Specializing in Waylon Jennings and Elvis (that's Presley).

SECOND CHANCE, 516 E. Liberty, 994-5350.

Bobby Lewis & the Cracker Jack Band
Old and new rock & roll classics cut with some crusty R&B hits.

STAR BAR, 109 N. Main, 769-0109.

Steve Nardella
Good old-fashioned rockabilly by Detroit area's most popular (and skillful) practitioners. Ann Arbor returnees will recognize Nardella and guitarist George Bedard from the old Silvertones.

WEST BANK, 2900 Jackson, 665-4444.

Secrets
Top-40 pop-rock-variety quartet.

SATURDAY DAYTIME

The All-Ann Arbor Michigan Theatre Time Tunnel
10–12 minute slide show of Ann Arbor scenes, past and present. 320–400 slides shown four at a time, assembled and narrated by city historian Wystan Stevens. Accompanied by tapes of Ann Arbor music, including performances by the Ann Arbor Chamber Orchestra and musical events at the Michigan Theatre. This show is all-Ann Arbor, from organizer Jim Haven to Alice Crawford, a professional theatre painter who made the show's frontispiece sign.
4 shows an hour, 11 a.m.–9 p.m., tunnel driveway at west end of Michigan Theatre Building.

A-Squares
Square dancing group from Ann Arbor.
11 a.m., Graceful Arch stage on East U.

Classical Dance of India
Performances of traditional and interpretive dances from India by students of Malini Srirama, Ann Arbor's world-renowned exponent of classical Indian dancing.
11:30 a.m., Graceful Arch stage on East U.

Him & Me & Dummy Make Three
Mark Brzezinki, Joelene Piatt, and Rusty combine comedy, music, singing, juggling, and ventriloquism.
Noon, Graceful Arch stage on East U.

Intrada Wind Trio
This ensemble from the Ann Arbor Chamber Orchestra performs works by Haydn, Joplin, Corelli, and songs of Barbra Streisand.
Noon–1 p.m., Kerrytown, 415 North Fifth Ave. Free. 996-0066.

Ann Arbor Recorder Society
Renaissance and baroque music by a group interested in the recorder and other early instruments.
12:15 p.m., Graceful Arch stage on East U.

Warner Brothers Cartoon Comedies: Classic Film Theatre
Fifteen vintage cartoons featuring Bugs, Daffy, Elmer, Tweetie, Sylvester, Porky, Foghorn Leghorn, and many others.
1, 3, 5, 7 & 9 p.m., Michigan Theatre. $2.

"Robin Goodfellow": Young People's Theatre Repertory
Popular adaptation of Shakespeare's "A Midsummer Night's Dream." Shakespeare's most hilarious fools and most enchanting fairies join company for mischief, magic, and merriment. YPT's repertory company is a group of twelve young people under the direction of Jim Moran of the Attic Theatre in Detroit.
1 & 3 p.m., Civic Theatre Bldg., 338 S. Main. Small charge to be announced. 996-3888.

Ann Arbor Council of Traditional Music and Dance
The Council is made up of several local organizations. The art fair performance is a sample of the Ann Arbor Festival of Folk Music and Dance, to be held in September. Includes old-time country harmonies by David Murphy and Garth Gerber, international folkdance music by the Brown Bag Band, and morris dances by Ann Arbor Morris and Sword.
1 p.m., Graceful Arch stage on East U.

"Through the Eyes of Giants": U-M Exhibit Museum Planetarium
An audio-visual show geared toward children. Little Katy and Scotty are invited one night to an observatory. There they look through the giant telescope and learn about various "deep-sky" objects they see.
2, 3 & 4 p.m., Geddes at N. University. 50¢. 764-0478.

Him & Me & Dummy Make Three at the Graceful Arch stage, noon, Saturday.

Pincante
New Latin-jazz group. Several members were formerly in Melodioso, a long-time Ann Arbor favorite with a similar focus.
Noon, Michigan Union stage on State Street.

Hard Times Band
A road-sharpened country-rock band from Madison. Specializes in Waylon Jennings and Elvis (that's Presley).
1 p.m., Rick's/Pizza Bob's stage on Church Street.

O. J. Anderson
A superior mime artist with an outrageous sense of humor. Don't get too close to the front of the stage unless you'd like to participate in one of his skits.
2 p.m., Graceful Arch stage on East U.

Mike Blanchard Quartet
The longtime saxophonist for Dick Siegel has received endless praise for his wonderful tenor and soprano soloing as a sideman. Here he is as a leader. Prediction: straightahead bebop.
2 p.m., Michigan Union stage on State Street.

Stark Raving Revue
Guitarist Peter Stark and the band will play blues, rock and jazz originals and favorites in an open-ended finale jam session.
3 p.m., Graceful Arch stage on East U.

SATURDAY EVENING

The All-Ann Arbor Michigan Theatre Time Tunnel
Short slide show of Ann Arbor scenes, past and present, with narration by city historian Wystan Stevens and taped musical accompaniment.
Until 9 p.m., tunnel driveway at west end of Michigan Theatre Building. See 11 a.m. listing.

Streetlight Knights
Blues, old-time rock & roll and a new set of modern British ska hits. Irreverent, disrespectful and fun.
5:30 p.m., Rick's/Pizza Bob's stage on Church Street.

Katherine Hepburn Film Festival: Ann Arbor Public Library
"Desk Set." See Friday Evening. 7:30 p.m.

Warner Brothers Cartoon Comedies
7 p.m., Michigan Theatre. See 1 p.m. listing.

"Wait Until Dark": Arbecoll Summer Dinner Theater
See Thursday Evening. 7 p.m.

James Tyler: Mirage Dance Collective
See Friday Evening. 8 p.m.

"The Sea": U-M Residential College Summer Players
See Thursday Evening. 8 p.m.

"Ring Around the Moon": Ann Arbor Civic Theatre Main Street Productions
See Friday Evening. 8 p.m.

"The Mousetrap": Black Sheep Repertory Theatre
See Thursday Evening. 8:15 p.m.

Warner Brothers Cartoon Comedies
9 p.m., Michigan Theatre. See 1 p.m. listing.

SATURDAY NIGHT LIVE MUSIC AT NIGHT SPOTS

THE ARK, 1421 Hill, 761-1451.

Debbie McClatchy
Banjo player and singer of Irish-American songs associated with the gold rush era in California and the Yukon.

BIMBO'S, 114 E. Washington, 665-3231.

Peter Freeland
Solo guitarist/vocalist performs country music and oldies as well as comedy.

BLIND PIG, 208 S. First, 996-8555.

RH Factor
Drummer Rick Hollander's aggregation. What began as an experimental jazz quartet has broadened to include all kinds of musical influences, perhaps due to his association with Madcat Ruth. Varied, enjoyable show.

COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

Charles Perraut and Don Savoie
The blues/jazz/rock saxman and pianist lead an always rollicking jam session.

THE EARLE, 121 W. Washington, 994-0211.

Joe Summers Trio
Another of Ann Arbor's jazz groups. Summers is a busy recording studio session guitarist. With Howard Ferguson on drums. Bassists vary.

THE HEIDELBERG, 215 N. Main, 663-7758.

Tom Crocker
Solo guitar & vocals. Mixed originals and covers.

The Rheinlanders
German dancing music.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Hard Times Band
Road-sharpened country-rock band from Madison. Specializing in Waylon Jennings and Elvis (that's Presley).

SECOND CHANCE, 516 E. Liberty, 994-5350.

Bobby Lewis & the Cracker Jack Band
Old and new rock & roll classics cut with some crusty R&B hits.

STAR BAR, 109 N. Main, 769-0109.

Steve Nardella
Good old-fashioned rockabilly by the Detroit area's most popular (and skillful) practitioners. Ann Arbor returnees will remember Nardella and guitarist George Bedard from the old Silvertones.

ADDITIONAL NIGHTSPOTS OUTSIDE THE ART FAIR AREA

ARBOR VALLEY INN, 2800 Jackson, 769-0700: **Lady Luck,** easy listening (W–Th); **The Sharks,** R&B (F–S). **THE BALCONY,** 1250 Washtenaw, 971-1100: **Detroit Borderline,** top-40 rock (W–S). **BLACK JACK TAVERN,** 3600 Plymouth, 769-9400: **Bizer Brothers,** acoustic duo (W–S). **THE DOWN UNDER,** 117 E. Main, Manchester, 428-7000: **Connie Huber,** FOLK (W–Th); **David Menefee,** country guitar & fiddle (F–S). **THE HABITAT,** 3050 Jackson, 665-3636: **Whiz Kids,** pop/rock (W–S). **MOUNTAIN JACK'S,** 300 S. Maple, 665-1133: **Kicker,** top-40 rock (W–S). **WEST BANK,** 2900 Jackson, 665-4444: **Secrets,** top-40 rock (W–S).

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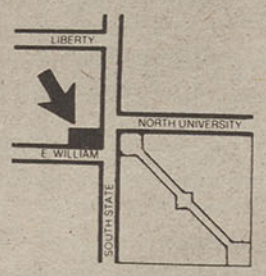

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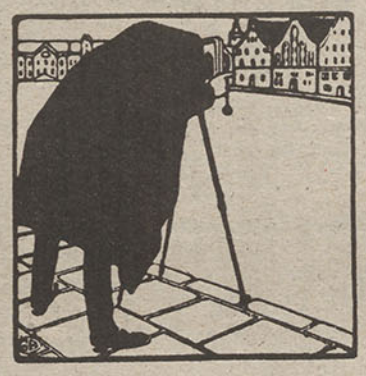

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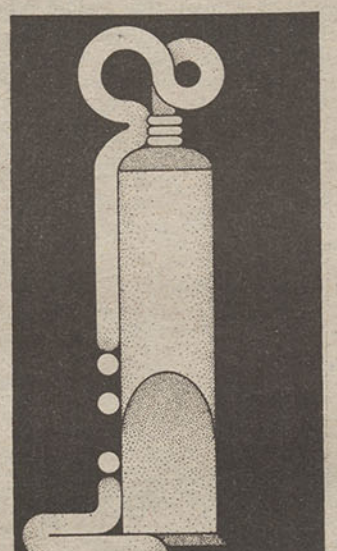

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1920-1930 Mohair Couch, excellent condition, call 761-8842.

Real Estate

Rustic cabin for rent, overlooks Lk. Mich., lake access, $175 per week. Write to Alpert, 9592 Farewell Rd., Columbia, Md. or call 301-730-0780. Harbor Springs, Mich. area.

Three Bedroom House. Close to campus, OLD WEST SIDE, family or grads, excellent condition, carpeting, washing machine. No pets, avail. Aug. 21. $550 unfurnished, year lease, 971-3513

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GALLERIES AND EXHIBITS

A listing of galleries and stores with rotating shows of art and crafts, together with those galleries and shops that deal exclusively in art and crafts by various artists.

"Cloudscape" by Neda Al Hilali at the Simsar Gallery

Alice Simsar Gallery
301 North Main. 665-4883.
Hours: Tues.–Sat., 10 a.m.–5 p.m.
Contemporary paintings, prints, hand-made paper, and sculpture; emphasis on artists from New York and the West Coast.

1980–81 EXHIBITS REVIEWED
July–August.
Works by selected artists exhibited during 1980–1981, including collage paintings by Adja Yunkers, acrylic paintings and recent prints by Julian Stanczak, mixed media paper works by William Weege and Neda Al Hilali, and laminated acrylic sculptures by Vasa.

Ann Arbor Art Association Exhibit Gallery
117 West Liberty. 994-8004.
Hours: Mon.–Sat., 10 a.m.–5 p.m.
Monthly exhibits of emerging artists from the Great Lakes region.

THE PRINT
July 10–31.
Competitive exhibit of southeastern Michigan printmakers. Judged by Bruce McCombs, printmaker and teacher at Hope College, Holland, Michigan. Two cash awards funded by a grant from the Michigan Foundation for the Arts.

Ann Arbor Art Association Gallery Shop
117 West Liberty. 994-8004.
Hours: Mon.–Sat., 10 a.m.–5 p.m.
A consignment shop for many local artists and craftspeople.

Among those whose work is consistently on display: ceramics, Chris Bragg, Mary Chuang, Ed Lindberg, Jan Powers, Sharon Fry, I.B. Remsen, Heidi Schramm, Bobbi Stevens; silkscreens, Susan Bailey; oils, Jane Coates; stained glass, Marilyn Codd, Bob Vavrina; bells, Bradley Cross; watercolor, Hilary De Loach, Patricia Due, Scott Hartley, Ivan Obradovic, Lucy Pearson; weaving, Carol Furtado, Charlene Hancock, Terry Kezerta O'Toole; soft sculpture, Chris Roberts-Antieau; drawing, Milt Kemnitz, Jean Lau; jewelry, Anna Martin, Kit Horton; pastel, Susan Nordlinger, David Slee; etching, Allen Reid, Laura Strowe, Susan Zytkewick; blown glass, Fred Warren; photography, Patrick Young.

The Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.–Sat., 10 a.m.–5 p.m.
Primarily 20th century photographs with a balance between well-known and newer artists. Ten shows a year, including one international exhibit.

JACK LEVINE: Photographs
July 6–August 19.
Photographs of the Red Star Commune in the People's Republic of China.

Borders Book Shop
303 South State. 668-7652.
Hours: Mon.–Wed. and Sat., 9:30 a.m.–6 p.m.; Thurs.–Fri., 9:30 a.m.–8:30 p.m.; Sun., noon–6 p.m.
The gallery has been closed; all remaining original graphics are being sold for half price. Borders is expanding its already large poster collection.

Clare Spitler Works of Art
2007 Pauline Court. 662-8914.
Hours: By appointment only.
Works by active Midwestern artists, selected by the director of Gallery One on South Fourth Avenue, which closed last spring.

BEAUTIFUL IMAGES
July–August.
An exhibit of select works by painters Jeanne H. Butler, Julia Gleich, Christopher Lauckner, and Marie-Laure Ilie; painter-printmaker Jean-Ives Bourgain; printmaker Barbara Young; potters John Frantz and Floy Schaffer; and blown glass artist Fritz Dreisbach.

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.–Fri., 9 a.m.–noon; 1–5 p.m.
America's early history in written matter (books, maps, newspapers, and letters), housed in an Italian Renaissance structure that architect Albert Kahn considered his finest building.

THE WORLD OF CAPTAIN COOK
June 11–August 31.
An exhibit of extraordinary maps, atlases, and rare books on the 18th-century explorations of Captain Cook.

Contemporary Graphics
548 South Main. 665-9868.
Hours: Tues.–Fri., 11 a.m.–6 p.m.; Sat., 11 a.m.–4 p.m.
Original graphics by contemporary world-class artists, including Chagall, Miro, Erte, Boulanger, Max, and Jamie Wyeth, plus some watercolors and drawings by Erte and Dali.

WHOLE COLLECTION
July–August.

7th - 8th Century Coptic textile at the Kelsey Museum.

Dan Fletcher Photography Studio and Gallery
209 South Main. 995-7233.
Hours: Mon.–Fri., 9:30 a.m.–5:30 p.m.; Sat., by appointment. (July 22–25, 9 a.m.–9 p.m.)
International photography, with an emphasis on outdoor portraiture, by Fletcher and occasional guest exhibitors.

AFRICAN PHOTOGRAPHS: Dan Fletcher and David Albright
July.
Egyptian photos by Fletcher and East African animal photos by Albright.

DeGraaf-Forsythe Galleries
201 Nickels Arcade. 663-0918.
Hours: Mon.–Sat., 10 a.m.–4 p.m.
Sculpture, paintings, and graphics by contemporary American and Mexican artists. Exhibits change every month to six weeks.

SUMMER GROUP SHOW
July–August.
Paintings by various artists.

Del Rio Bar
122 West Washington. 761-2530.
Hours: Mon.–Fri., 11:30 a.m.–2 a.m.; Sat., noon–2 a.m.; Sun., 5 p.m.–2 a.m.
Rotating shows of local artists.

Duffy Gallery
124 Pearl Street, Ypsilanti. 481-0645.
Hours: Tues.–Fri., noon–5 p.m.; Sat., 10 a.m.–5 p.m.; and by appointment.
Photography, prints, and paintings by contemporary local (and in the future, national) artists. Exhibits change monthly or bi-monthly.

LINDA GOLBESKY: Prints
July 11–31.
Etchings, lithographs, and works in mixed media by this local printmaker.

Great Lakes Federal Savings
401 East Liberty. 769-8300.
Hours: Mon.–Thurs., 9 a.m.–5 p.m.; Fri., 9 a.m.–6 p.m.
Rotating shows in the lobby frequently include art and photographs.

PHOTOGRAPHS: Dan Fletcher and David Albright
July 15–August 3.
Restoration and copy of turn-of-the-century Ann Arbor portraiture.

Heritage Art Gallery
300 North Huron, Ypsilanti. 482-2900.
Hours: Mon.–Fri., 10 a.m.–6 p.m.; Sat., 11 a.m.–5 p.m.
Regional and national art work in all media housed in a beautifully restored old mansion. Eight shows a year.

CARL AND MARY WITKOP: Cloudfire Pottery
June 1–August 15.
Cloudfire methods are similar to those used by Pueblos and by makers of traditional unka ware of Japan. The Witkops are self-taught potters from Taos, New Mexico, who developed this method.

JOHN LOREC: Watercolors
July 1–August 15.

CARL VOLK: Landscape Photographs
July 1–August 15.

Kelsey Museum of Ancient and Medieval Archaeology
434 South State. 764-9304.
Hours: Mon.–Fri., 9 a.m.–5 p.m.; Sat.–Sun., 1–4 p.m.
Diverse collection of Near Eastern and Mediterranean antiquities. Exhibits change to keep pace with current U-M courses in archaeology and related subjects.

DECORATIVE ARTS OF COPTIC AND ISLAMIC EGYPT
May 8–August 23.
Textiles, stone, wood, and ivory carvings from the Kelsey Museum collections. Some have never before been shown to the public.

THE MINT AND THE MESSAGE: 1,000 Years of Currency from Darius to Justinian
May 8–August 23.
Approximately seventy specimens representing mints from Greece to Bactria. Assembled from the collections of the Kelsey Museum, the Detroit Institute of Arts, and the Toledo Museum of Art.

Lotus Gallery
617 East Huron. 665-6322.
Hours: Mon.–Sat., 11 a.m.–6 p.m., and by appointment.
Antique Asian art in all media, including prints,

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GALLERIES AND EXHIBITS/continued

paintings, ceramics, ivories, and bronzes. Approximately six special shows a year.

JAPANESE NETSUKE
Late July into August.

Netsuke are toggles used to secure an inro (a sort of purse pocket) to the outer garment. No taller than two inches, they are made of wood, ivory, brass, and ceramics, and they represent human forms, animal forms, and mythical beasts.

Michael Curtis Studio
326 West Liberty. 996-0909.
Hours: Mon.–Fri., 10:30 a.m.–5 p.m.; Sat., 10 a.m.–2 p.m. (Open until 8 p.m. during Art Fair.)
Contemporary representational art, including paintings, etchings, and cast stone and bronze sculptures, by four area artists: Michael Cosnick, Michael Curtis, William Girard, and Daryl Miller. Just opened July 11. Curtis expects to add other artists in the future.

WILLIAM GIRARD
July 11–August 30.

Cast stone and terra cotta sculptures; oil, egg tempera, and watercolor paintings; pen and ink drawings; and linoleum-cut prints by this long-time teacher at Detroit's Center for Creative Studies (formerly Detroit Arts and Crafts). His work has been exhibited world-wide.

Middle Earth Gallery
1209 South University. 769-1488.
Hours: Mon.–Fri., 10 a.m.–9 p.m.; Sat., 10 a.m.–6 p.m.; Sun., noon–6 p.m.
Contemporary American crafts, featuring Michigan artists and national representatives of significant trends. Also imported folk art (often antiques), mainly from India, Nepal, Thailand, and Africa. Monthly exhibits highlight work of an individual artist. Occasional special shows.

THE FANTASY WORLD OF BARBARA SPEAR-SCULLY
July 1–30.

Handbuilt miniature porcelain creatures.

Museum of Art
South State at South University. 763-1231.
Hours: Tues.–Sat., 9 a.m.–5 p.m.; Sun., 1–5 p.m.
Permanent collection includes Chinese, Japanese, and Western galleries. Eight temporary exhibits are scheduled for the coming year, some rather scholarly, and some appealing to general audiences.

AFRICAN IMAGES: Art and Ornament
April 3–August 9.

Includes masks, sculptures, textiles, beadwork, pottery, and utilitarian objects of bronze and gold, gathered from the major art-producing areas of Sub-Saharan Africa. Of major interest: a Chamba bush cow mask, an Ivory Coast baboon figure, a Bajokwe hunting whistle, and rarely-exhibited beadwork. Drawn from U-M art and anthropology museums, the Detroit Institute of Art, and the private collection of Catherine C. Blackwell.

THE MEETINGS OF TWO WORLDS: The Crusades and the Mediterranean Context
May 9–September 27.

Illustrates the artistic cross-currents between East and West during the period of the crusades. Objects dating from the later Middle Ages—coins, ivories, ceramics, textiles, manuscripts, and sculpture—reflect the mutual indebtedness between Western Europe and the Muslim, Byzantine, and Christian worlds of the Eastern Mediterranean.

GRAPHIC ART OF PICASSO
May 16–October 4.

A small group of prints and drawings selected to illustrate some of Picasso's many stylistic and technical innovations.

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Mon.–Fri., 7:30 a.m.–5 p.m.
Paintings, prints, photographs, and wall-hangings by area artists and groups, including some U-M student shows.

PAUL WILLETO AND MICHELLE GRAZNUK: Photographs
July 6–31.

Black-and-white photographs on varied local subjects.

Picasso's "Woman in an Armchair" at the Museum of Art.

Rackham Gallery
Rackham Building, 3rd floor, Washington at Ingalls. 764-8572.
Hours: Vary with each show.
Rotating shows of work by U-M students, local groups, and some international artists.

Nothing scheduled until September.

Sixteen Hands
119 West Washington. 761-1110.
Hours: Mon.–Fri., 11 a.m.–9 p.m.; Sat., 10 a.m.–6 p.m.
A co-operative gallery displaying the work of ten area artists and craftspeople: fibers, Ingrid Cole and Jill Damon; wood, Joe Hippler and Pat Thurkow; jewelry, Rishar Miranda; paper cut-outs, Pi-Ping Savage; metalwork, Richard Rice; ceramics, Georgi Tudzarov; leather, Wayne Vergith; prints and intaglio embossing, Esther Kirshenbaum; leaded glass, Richard and Sandra Marks. Monthly shows by other local artists.

RICHARD AND SANDRA MARKS: Stained Glass
July 1–30.

Stained glass works by these new members of the co-operative. The artists will be in the gallery during the Art Fair.

Slusser Gallery
Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.
Hours: Mon.–Fri., 8 a.m.–5 p.m.
Rotating exhibits, largely by U-M School of Art faculty and students.

DENNIS GUASTELLA: Paintings
July 17–August 13.

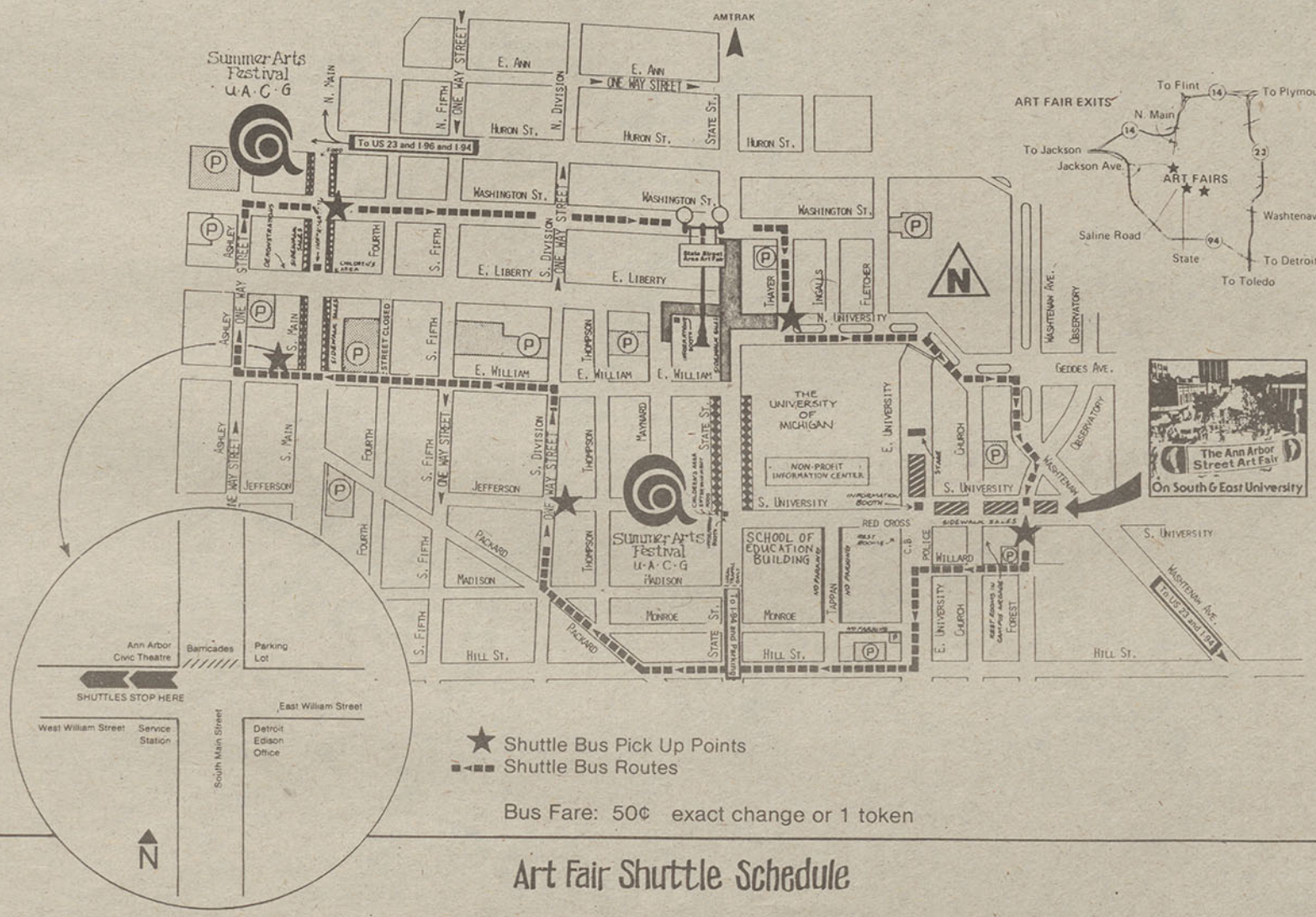
Acrylic paintings by a widely exhibited local artist. The surfaces are in relief because the paint is applied in dots or in ruled beads of color to form intricate geometric designs. Some paintings use string, wood, plastic, wire, and hand-made paper. Also, some works on paper and preliminary sketches.

Wild Weft
415 North Fifth Avenue (Kerrytown). 761-2466.
Hours: Mon.–Fri., 9:30 a.m.–5:30 p.m.; Sat., 9 a.m.–5 p.m.
Weaving and fiber supplies and rotating shows by fiber artists.

ANN ARBOR HANDWEAVERS GUILD
July 20–31.

Works by fifteen weavers, all using the same palette of colors.

1981
Street Fair Locations & Shuttle Bus Routes
July 22,23,24,25



Bus Fare: 50¢ exact change or 1 token

Art Fair Shuttle Schedule

Daytime - 9:45 a.m. to 3:45 p.m.
At Main and William at 15 and 45 past the hour.
At Pioneer High on the hour and half-hour.

Evening - 6:15 p.m. to 10:15 p.m.
At Main and Wiliam at 15 and 45 past the hour.
At Pioneer High on the hour and half-hour.

Saturday - 9:45 a.m. to 6:15 p.m.
At Main and William at 15 and 45 past the hour.
At Pioneer High on the hour and half-hour.
Service to Pioneer High ends with 6:15 departure on Saturday.

Park at Briarwood Mall, see the antique & classic cars in "AGE OF THE AUTOMOBILE", July 22-25.....Then take the AATA buses to the Art Fair.

For information on bus service to Pioneer other than the Shuttle, pick up a schedule at the Downtown Information Center at 331 S. Fourth Avenue (closed Saturday), or call 996-0400.

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